Non-Classical Gung Fu
By Jesse R Glover

Forward

This is my approach to Non-Classical Gung Fu. I received my Gung Fu training from the late Bruce Lee, and any expertise that I have acquired in this discipline is due to his instruction. Other factors which have influenced this training are instruction in Judo, and Psychology. The basic principles of Judo gave me insights which hastened my understanding of Gung Fu's basic principles. The study of psychology, and general life experiences provided a basic frame of reference for the incorporation of these principles. It is my hope that the material contained herein will prove useful to the average person seeking a viable method of self protection.

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This book is dedicated to two great teachers
Boyd W Aigner & Husain I Bashey

This is the third in a series of martial arts books that I have written. The first book, "Bruce Lee between Wing Chun and Jeet Kune Do" dealt with my association with my teacher, Bruce Lee, and with the first group of Americans who studied under Bruce, and befriended him in the late fifties and early sixties. The second book, "Bruce Lee's Non-Classical Gung Fu," dealt with most of the techniques that I learned from Bruce. This book deals with the specific things that I have taken from Bruce and other sources, and molded into my current teaching method.

I am sure that there are many good martial arts systems in the world, but I have never seen one that could work as well for me as the one that I am about to present. The techniques in this book are designed for the average person, seeking a practical direct system that will protect him from the type of attacks that he is likely to encounter during the course of his normal life's activities. This is not a book for those wishing to show off their skills to friends, and many of the methods presented here become null and void when constantly shown to others. The material presented falls into the same general category as the techniques of jujitsu, which are for fighting and not for play.

Many of the techniques and training methods presented in this book are different from Bruce's techniques and training methods. The reason for this is that I am not Bruce, and I don't have his talent. I have learned, (the hard way I might add) that the best way for me to proceed in martial arts is to do the things that my body will allow me to do, and not to worry about what someone else can do. This is the same attitude that I apply to my instuction. My concern is for what each student can learn and apply based on his potential, regardless of how this potential compares to the potential of other students. My basic premise is that a sound mind and body make the best functional combination, and that properly orchestrated gung fu instruction can make this premise a reality for most students.

One strong factor in the study of martial arts is fear; fear of domination, fear of losing face, fear of doing poorly in a physical crisis, and fear of general failure. My task as an instructor is to examine each student's perspective of fear and show him how to use it to his advantage.

One of the primary lessons that I learned from both Bruce and psychology is that everything that I learned has to be translated into my own words and concepts before I can claim it as my own. This is the number one lesson that I have stressed to students over the years. What I have attempted to effect with each student is the development of an individualized approach to learning which will eventually lead to the creation of their own mini-system. In order to achieve this end I have drawn heavily on the field of psychology and its basic principles. The unique method of sticking hands, (an approach whereby a person learns to control the movements of an attacker by using a highly developed sense of touch) with its emphasis on control, acts much in the same manner as a highly refined conditioning device. Whenever a student makes an undesirable re-

Introduction

My method of gung fu is based on a simple approach which can be applied by the average person. The basis for this method was learned from Bruce Lee in 1959,60,61, and 62. Since that time I have experimented with many of his basic concepts, in an attempt to make them more applicable for the average person. The two major concepts that I have tried to instill in students are a sound physical fighting structure, (workable techniques) and a sound psychological structure, (how to apply the techniques in fighting and non-fighting situations). The key to the successful transmission of this information is an appreciation for functional reality, the ability to deal with the here and now.

Every serious student of fighting needs a carefully designed mini-system to accomodate his particular physical and psychological characteristics. Even identical twins, who share a common physiological beginning demonstrate different personalities, which points to the gross physical and psychological differences that must exist between people who share no common physiological base.

My first concern with potential students is their motivation for wanting to learn my method. Experience has taught me that my method works best for students who are motivated by practical reasons, such as, fear of domination, an inability to defend themselves, or the desire to become a more complete person through the use of martial arts training.

At the completion of my instruction, which is varied in time from student to student, I hope to have stimulated development of the following items: practical fighting skills, a good sense of when, and when not to fight, the ability to perceive and avoid negative situations before becoming entrapped in them, self confidence, the ability to make correct judgements, and the ability to exchange and test ideas and concepts in both the martial arts sphere and the general life sphere. My basic instructional aim is to push, coax, pull, or drive each student further than he would go if left to his own devices. My training approach parallels the arduous task of climbing a formidable mountain. I feel that the lessons learned through such endeavors remain with a person throughout his life.

Subsequent hardships will seem pale by comparison because he has encountered and successfully dealt with adversity which greatly exceeded his previously imagined limits. This is the process that I seek to duplicate in martial arts. Hopefully the concepts learned through this experience will prove to be transferable to life's other tasks.

sponse during sticking practice the teacher can eliminate the unwanted response by delivering a palm strike to the chest. The student quickly learns to associate the strikes to the chest with incorrect moves, and strives to change them. The positive psychological results from this type of training are reflected in the student's positive approach to the mastering of things both inside and outside the gung fu area. When I began my gung fu training in 1959 I had a background in judo, and some understanding of the laws of human nature. Judo provided a broad experience in practical training, and pointed toward the concept of mind expansion through the practice of physical skills. This was the foundation for my gung fu.

Bruce Lee was an enigmatic phenomenon who could light the fires of the night, and cause a person to dance the dreams of giants. Knowing him provided a lifetime of warmth to hold back the constant chill of the night. Working out with Bruce was like struggling against the man in the dream who always knows your next move before you do. It is a humbling and frightening experience to recognize that your life is truly in the hands of another who could destroy it if he so desired. Out of such experiences comes growth, and understanding. In martial arts understanding is always based on the development of adequate physical skills. One has to train the body and train it hard to realistically make the claim that he understands a martial art.

Fantasy plays a huge part in development, and it is always a struggle not to substitute it in place of the real thing. Used properly, in conjuction with realistic training, it can provide a steady motivator to practice. Used indiscriminately it can result in a farcical endeavor which lessens the opportunity for real growth. The fantasies that I had as a student training under Bruce were based on a belief in the existence of many fighting systems which could accomodate any attack. It seemed that such methods were within the reach of any person willing to spend the time and effort that it would take to gain instruction in them. Watching, talking, and working with Bruce added to this belief. Bruce was better than I had imagined any martial artist could be yet he spoke of others in his style who were even better. This was also a high time for fantasy in Bruce's world and he constantly spun tales of past masters which made his current achievements little more than a fine inroad into the basic training.

Working with Bruce was a humbling experience because of my inability to do anything. It tapped a deep urge to give some form of resistance. Being controlled is not something that most humans like to experience. I can say with absolute truth that whenever I worked with him that I was doing my damndest to get in. Such efforts did little to penetrate his defenses. I finished many practice sessions in a state of frustration. What I didn't realize at the time was that through my efforts I was developing sound fighting skills which would later make me a fair fighter and a good teacher. I am most grateful to Bruce for giving me the skills to be a teacher. It was through this experience that I learned and grew. Every time I teach

a new student it is a challenge to see how much I can implant in the shortest time period. The current training program that I teach is focused on martial arts as a functional approach to life. It is based on the construction of a core set of internal principles and constructs which will increase a person's ability to function. Function, (if it works for you use it) is the key concept. This is a concept that is overlooked by most systems, because they tend to be closed and not flexible. They subscribe to the pattern that this is the way that things have always been done, and who in the hell are you to suggest change. There are some basic things that must be learned by the student before he is capable of suggesting any sound changes. I can remember walking away from many training sessions with the feeling that I was right, only to learn later that my level of understanding about what was taking place prevented me from accepting sound learning principles. Learning is a series of physical and mental practice steps which demand the development of prior structure before moving to the next plane. This is doubly important in learning a system like bruce's which evolved from a position of 90% physical, (the development of hand, eye coordination, and specialized physiological responses), 10% devoted to mental thought processes, to a reverse position of 60, or 70% of the time devoted to mental development, (concepts and ideas) with 40, or 30% devoted to the maintenance of physical skills.

The transition from student to teacher forced me to realize that what I had once viewed as a secret and protective witholding of information by the teacher was really an attempt on his part to increase and maintain constant improvement in students by forcing them to develop an adequate basis for further development. Students want to know everything and they want to know it now. The question is, just how much can they really know without the proper background development? Viewing the situation from the perspective of student and teacher has taught me that students are quick to confuse words with understanding; particularly in the area of martial arts training. Talking a good fight is not the same as having the functional ability to win one. This is a major perceptual difficulty with students, particularly when a system has a deep philosophical structure which is easily spliced into the physical practice sessions. It is far too easy for the teacher to lead the student down an incorrect path by engaging him in a verbal martial arts world which detracts from the necessary development of physical skills. Why the need for physical skills? The answer is that martial arts is first and foremost a physical function, and only secondly a way toward increased understanding. Understanding in martial arts is predicated on physiological body changes which have to be experienced. If these things are not in one's neural system they are not, in fact, understood. A person can read about an activity such as skiing, he can talk to skiers, watch and study skiers, but he remains a non-skier until he actually engages in the activity. An additional fact is that a person can't become an effective, functional skier without going through a period of trial and error learning. The psychological con-

fidence and physical well being that comes from mastering one's self through the mastery of an external skill, cannot take place in an intellectual vacuum which is disconnected from the physical self. In martial arts physical skills must precede the development of intellectual skills!

The well documented theories of learning state that a student should have a clear idea of the behavior that you wish him to model. This idea works quite well when teaching simple concepts or beginning techniques. It quickly breaks down when applied to a method that involves the development of subtle neurological changes contrary to normal patterns of human development. An example: Suppose that I wish to teach a student a complex skill like throwing a punch. The first thing that I have to note is the student's physical structure. How does he move? The next thing is how does he deal with information? Does he do what he is told? Gradually I form an idea of how best to approach him; it is different for each student. Teaching the mechanics of throwing the punch involves the use of myself as a rough model. It is important that each student understands the built in limitations of such modeling. The purpose of modeling is to point the student in the right direction by providing a rough outline of the desired movement. Each student has to learn how to shape this rough draft to accomodate his own personality and physiology, rather than mine. This is a difficult thing to get students to do, because they think that there is something magical in the way the teacher moves, and they are determined to move the same way. The truth of the matter is that the teacher's specific movements are as idiosyncratic to him as the tone inflections of his voice. What the student must do is develop his own set of idiosyncratic movements within the framework of the teacher's modelling. The teacher's task is to help the student to develop his own model by pointing out movement variations which best suit his physical strucure. Simply stated, there is a classical format in all martial art styles, but unfortunately there are few classical bodies that fit them.

Experience has taught me that few students are capable of dealing with information that has no immediate use. If I tell a student that I am teaching him a skill which is composed of a series of graded steps, his first question is how long will it take and why can't he just proceed to the steps which occur toward the end of the sequence. In other words why waste time on the basics when he can go right to the good stuff. The fact of the matter is that no one comes to a system like this one with either their mind or their body functioning in ways which will enable them to readily incorporate its principles. If you tell the average student that he has to practice a lead-in movement to a technique thousands of times before he can develop the skill to proceed, to effect a more efficient form of the same action, he generally won't believe you. The effect of this disbelief will be a retarded rate of growth, because the student will always be trying to perform beyond his level of ability. If you tell the student that he might not develop the skill to perform the more subtle

movements, or display the punching power of other practitioners of the style he will either quit, or let his ego get in the way of learning as much as he is capable of learning.

In martial arts as in everything, the truth is that not everyone can become a superstar. What is possible is that every student can become functional and highly skilled if he takes the time to over-learn the basic steps. Students seldom understand that mastery of the basic technique determines the limits of future growth. During their training students go through periods of self doubt, life crises and goal attainment frustrations which are generally expressed to the teacher, who is expected to provide assistance in these matters. A knowledgeable teacher can use his position to bring about positive change within students during such periods. An ignorant teacher can use the same position to create negative change within students. One thing that I instill in my student's is a sense of reality based on doing what is most appropriate for the circumstances they find themselves in.

I feel that students shouldn't go out looking for fights because such behavior is an excellent way to either get killed, or run afoul of the law. I also feel that students shouldn't attract attention because it too leads to problems. Some people believe that the practice of martial arts is a way to win friends and influence people. I think that whenever it is approached from this angle it can only lead to trouble. The more well known a person is in martial arts the greater the risk to him from the glory seekers who hope to gain fame through his defeat. Reputation is something that gets in the way of function, particularly in the area of martial arts.

Each person brings with him to the practice of the martial arts a potential which is based on physical skill, perceptive ability, temperment, and motivation. As a general rule people with exceptional martial arts potential seldom make it to the top of an art because things come too easy for them in the beginning of the training. They quickly surge ahead of the other students, but are quick to quit training long before they ever have to work hard. The people who generally make it to the top in martial arts are people with slightly better than average physical skills, and very strong motivation. They grind out things slowly over a long time period and never waver from the certain knowledge that they are going to make it to the top. Fortunately the type of person who often displays the greatest physical capability is not the type of person who will spend time practicing martial arts. One can easily imagine the trained power that a 6'5" two hundred and fifty pound athelete could generate. In a fight with an average person he would break bones, and perhaps sow death if he were ever to lose his temper and go on the rampage. It is good that such people generally gravitate to sports like boxing, football and wrestling where they are free to practice less violent forms of mayhem.

Currently I feel that martial arts as systems of fighting are all but dead. They were never intended to be made into sporting activities which one does for fun. Their primary

purpose was the development of skills which can help a person defeat an opponent in a combative situation. It seems to me that the philosophical part of the martial arts came after the basic physical development, and that it was the work of intellectuals who sought to supply themselves with a better reason for training than just the development of killing skills. In the early days martial arts were killing arts and their practice was aimed toward that end. A great deal of the advantage that early martial artists enjoyed over others was due to secrecey or the fact that most people didn't know how to fight. As the arts increased in popularity a philosophical base was fed into them as a means of controlling students. The magical qualities that many of us admire in the books that we read about these old masters is time connected. If we saw their movements today we might not be so impressed because much of the mystery is gone. A great deal of their effectiveness was dependent on the opponent not knowing either that they were going to attack, or how they were going to attack. These two factors are still true today. It is almost impossible to stop a well launched sneak attack to a vital area. The difficulty for most people is that they can't bring themselves to make such an attack, even in time of dire need. This was one of the secrets of the old masters, and it is still one of the secrets of effective street fighters who also have learned to attack without warning. The reason that these types of attacks are successful is because they work against the psychological set of the average person who has been taught to respond to force only when it has been initiated against him. The major difficulty with this approach is that to be effective you have to possess far better than average fighting skills. The risk that a person takes when they approach fighting from this perspective is not something that I can readily recommend. Many people still view martial arts as the practice of a fair contest against evenly matched opponents; an event which is often attached to some type of moral stance, based on the belief that right always prevails. It would be nice if such thinking had a strong supportive base in reality, but the truth is that it doesn't. If anything the reverse is true, most of the time the good guy loses.

Students seldom have realistic aims when they approach a martial arts school. They don't have the slightest idea of what they are looking at and only know if they like or dislike what they see. It is impossible to look into a student's head and see what is going through his mind when he first comes to practice, but after a few days of training interaction you can get some good insights based on past teaching experiences. People who find my approach appealing have a set of needs that differ from the needs of students who practice other styles.

Many students don't feel at the start of their training that it is possible for them to become functional. After a few months of practice the major difficuly is keeping their heads reduced to door size, because the basic techniques of this fighting system work so well that they are successful whenever they play around with their friends. There is always

a tendency for students to blood themselves, and most of mine have done well in the streets, a factor which further increases the tendency toward a swelled head.

The attainment of a functional fighting skill level is a time of decision for many students, because it becomes apparent to them that they have exceeded their expectations. At this point many of them quit. A teacher never feels good about students leaving before he thinks they are ready, but the decision is always the right of the student and not the right of the teacher, who must resist the tendency to reverse the students's desire to leave. It always seems that this urge to leave occurs just when the student is beginning to make the kind of progress that will turn him into a first class journeyman. Teachers are sometimes prone to getting overly involved in the lives of their students and when they leave the result can be a dissatisfaction with teaching. Seldom does the teacher get to see what he considers to be complete closure in a student.

Stickinghands is a great game one of the greatest games in the world, but it is not fighting, only a means to that end. Its highly refined movements can turn the average neural system into a radar system which readily picks up, and rapidly transmits your opponent's slightest movement. Bruce's adaptation of this exercise, which originated with the classical Wing Chun system, uses the added factors of strong pressure and force, to aid in this detection. My own crude adaptation of Bruce's sticking movements relies on even more force than Bruce advocated. It is based on the supposition that most students's reaction times will be average, a factor which prevents the effective use of a very light touch, because the breaks in contact are not very distinct. In other words the greater the amount of force used in sticking the easier it is to respond to a break in force without making a false start. Slight changes in contact angles make up the heart of the sticking system. They stop, or deflect an opponent's attack, by slipping the arms into the correct position. A movement in the wrong direction, or one with the wrong amount of force can create an opening for the opening for the opponent to get through. Unfortunately the smooth flowing patterns of sticking practice are not the same movements that one uses in a actual fighting situation, where only bits and pieces of sticking apply and then only momentarily. My stickinghands training is much rougher than the smooth approach that Bruce used, because I just can't see his approach being applied by the average person. In a fighting situation I regard stickinghands as a back up system for a failed offensive attack pattern where fists or fingers which have been sent flying toward the opponent's body have encountered resistance. Whenever such contact is made the opponent's arms are jerked, pushed, or drawn out of the way so that the attack can continue. The major difficulty in the teaching of stickinghands is that people come to regard it as an end in itself rather than a means to an end. The game becomes so fascinating that people don't want to go beyond it.

The reality of fighting has gone out of most martial arts systems. The basis for this departure seems to rest on the idea that the practice and attainment of effective fighting skills is something bad which should be avoided at all costs. One result of this attitude is an attempt to turn martial arts into a philosopical endeavor. The truth is that any effective fighting system which forges the mind is based on hard physical practice. One has to pay his dues in the area of physical development in order to gain the philosopical perspective that martial arts has to offer. It is not possible to understand anything physical from the position of a spectator. One has to either physically experience what he is observing, or have a parallel physical experience from which to extrapolate. Anything short of this type of involvement is nothing more than intellectual b.s., a pastime which seems to have captivated a great audience in the western world, where everything is supposed to come easy if one has the money to pay for it. People gain little from practice that neither taxes their minds or bodies. The current attitude that everyone is suited to learn everything applies realistically only when a person has potential and motivation. Not everyone can become a martial artist in the sense that martial arts is the basis for their life, but they can learn to become effective fighters.

Martial arts is basically a hand-eye coordinated activity which can bring about changes in mental perception through the medium of physical experience. There are no short cuts to its mastery, but there are a great many people willing to take your money because you believe in the existence of such short cuts, and that they can lead you to them. The reality of any system is that the surface techniques can be taught over a very short time period, in the same way that a person would teach the basic mechanics of a golf or tennis swing. The tough part of the training is the thousands of reps that are required to master these basics.

There was a time when rank in martial arts meant something, today there are so many high ranking people that the ranks don't reflect skill. No longer does a person have to work hard in order to be rewarded with rank, now it can be gained by paying one's dues and putting in the time. It is not surprising that people who put forth a great deal of effort into their training look upon the efforts of the average martial artist as little more than an exercise in self deception. They certainly are not lulled into believing that anyone has a magical way which can substitute for long and hard periods of concentrated effort.

Why would a person want to practice something like martial arts anyway? This is one of the questions I have considered over the years, and the best answer that I came up with was self mastery through the mastery of an external practice form. If something external to the body can be mastered, perhaps a similar parallel development takes place within the mind and body through some internal form of association. Does this concept work? The answer to this question lies within each person who tries and either succeeds or fails. People who

succeed are quick to accept the possibility of such associations; people who fail are just as quick to reject them. Such associations have worked for me, and many of my students have told me that they have worked for them. One thing about the mastering of any physical task is that you can say that it is the result of doing anything, and no one can disprove you.

If, after a great deal of practice, someone is unable to perform in the same manner as you, you can always tell them that it takes time, an idea that is logical and true. If after further practice they still can't perform the movement like you, you can suggest that, perhaps, the flaw is within them and not the technique. If the teacher's primary concern is with the development of the student he will do his best to internalize within the student a system of working things out for himself. One which is based on the recognition of the limitations and differences among people particularly in the area of learning. The student has to learn to solve his problems both in and out of martial arts through the use of sound thinking principles.

In teaching there exist a great many things that don't readily lend themselves to explanation. Things like the right time to present information to one student while witholding it from another, or encouraging one student a lot while repeatedly ignoring another. Such decisions rest to a large degree on the use of feedback which occurs at both conscious and unconscious levels of thought. The teacher draws on his past experience with students and makes associations and assumptions which may, or may not be true for any particular student. The best that he can do is to put forth his judgment and watch for signs of positive or negative feedback. Whenever negative feedback is encountered it is up to the teacher to determine a course of action; should he try to force the acceptance of certain principles within the student, or should he bypass the area if it is one which can be altered to fit the student. If a student believes that something works, and it does, there is no practical need to understand why. Many of the physical changes that take place within the body when learning a martial skill defy knowing. They contain subtle elements, which never occur in a straight line order from A to Z. Teaching when approached from the perspective of designing a system for each student can be taxing, because within every student there seems to exist a natural resistance to change which crops up whenever a different way of doing things is suggested, particularly if it involves doing something that varies from what other students are doing. Some students have such a strong need to resist that they start reacting against something before they know what it is that they are resisting. In an area like martial arts the teacher has to be given credit at some point for knowing what he is doing. When and if a student doubts this he should seek instruction elsewhere. Some students are always engaged in non-stop chatter which prevents them and everyone else from hearing the teachers instructions. Much of their conversation is of the variety that so and so does it this or that way and do you think that you can defend ag-

ainst it. People who indulge in this type of behavior must spend a great deal of time exchanging stories with other people like themselves. They talk a good fight, but never develop the skills to fight one. This type of vicarious living without the reality of personal effort is a waste of time and money.

Most of the better martial artists train in order to avoid fights, not to engage in them. They recognize that a quick flick of the fingers to the eyes or the groin is something that can be landed by any opponent who is determined to attack and does so without warning. They may recover to win the fight against such a person, and perhaps even end his life, but the price that they might have to pay for their victory is the loss of one eye if they are lucky. Anyone who has been around knows that skill is not the only factor involved in fighting. A lot depends on a person's willingness to attack at the right time, use the right technique, and never take an opponent lightly.

Sometimes people ask me why I recommend martial arts training, and I have to tell them that I don't unless there exists a strong need fortified by a willingness to make time and physical sacrifices. Lacking these factors I would suggest that people leave their survival to chance, which is what most people do anyway. Anyone crazy enough to venture into places where people have been known to have been killed or maimed is reducing his chances for survival. If something does happen to him in such a place, whose fault is it?; and if he can assign fault to someone, how much is it going to help him if he ends up in the hospital? Most of us don't have to go to such places, and we are indeed fortunate. Others, have to live in situations which are always explosive. In order to survive we have to either bend to the dictates of others or learn to use our wits. Sometimes our physical survival is predicated on being able to fight, knowing when the other person is going to fight, and having no qualms about launching the first attack the instant that certain danger signs appear, your opponent shifts his weight from one foot to the other, reaches for something, puts his hand in his pocket, makes a fist, or draws back his hand. In street situations a lot more is at stake than just losing a fight or getting one's nose bloody; people can and do get killed. The first and only rule in a fight is to come out on top; to break this rule can mean not coming out at all. This is certainly not the thinking of the average person who is shocked when a fight doesn't end the moment they give up. In most situations where a person is out to hurt you he isn't going to stop attacking until either you stop him, or he grows tired of the assault. He most certainly doesn't give a damn about social graces, because if he did he wouldn't pick a fight with you in the first place unless you had done something to create the situation. People who pick fights are not nice people, and they seldom seek matches against opponents who can fight. what they are seeking is a victim.

When I first began to teach martial arts I thought that a student had to practice for a long time before they could develop any degree of functional skill,(that which can be used in a fight). Gradually, I realized that the average student

isn't willing or able to make a long term commitment, and that such a commitment isn't necessary for the development of adequate fighting skills. This conclusion raised the question of how to effectively give a student technique which is workable and dependable, in a short time. The answer that I came up with was the development of strong offensive weapons that can be developed within the time frame that the average student is willing to commit to practice. The reason that I chose offensive and not defensive weapons was based on the average person's inability to develop adequate defensive skills within any time period. This is not true with offensive skills. People who do develop functional defensive skills are not average, either in the length of time that they commit to practice, or in the neural systems that they bring to training. This realization should not lead to despair in the average student, because it is possible with the proper application of a few offensive techniques to give an excellent account of yourself against someone who is very good defensively.

The basis for the development of good offensive skills are strong weapons which can be easily applied. A modified lunge punch is such a weapon. With proper execution this weapon will score heavily by allowing the average person to commit all his weight to its delivery. The secret to this punch's effectiveness is the method of wight shifting toward the target, and the concept of total commitment in a single effort.

Most striking arts stress that a person should always be on balance when throwing a punch. They claim that having the ability to counter an opponent's response to an attack is vital, and that such responses have to be made from a balanced position. I have always questioned the possibility of such development in the average student within the time frame that they are willing to commit to practice, and doubt that they will benifit from such training. The average person isn't willing to practice long enough or hard enough to develop effective counter attacks.

This realization poses the next question: Is traditional martial arts for everyone if it takes so long to learn? I feel that anything that makes a person more self reliant and functional is good and that Martial arts needn't be the domain of the elite. It can and should be tailored to suit the needs of those who need it most-average people. One truth about martial arts is that lengthy repetitious practice of practically any technique is apt to work, against the average person. Another truth is that most fights involve average people pitted against average people. These two factors favor the average martial arts student with a few functional skills in a fight. Unfortunately, there also exist non-average people whose temperment, strength, and level of aggression is such that even a highly trained, skilled fighter is going to be hard pressed to win in an encounter with them. The best practical defense against such people is to learn how to quickly identify them and stay out of their way. If by some ill stroke of luck you are selected as their next victim your best chance for survival is to launch an all out attack and depend on the element

of surprise. The trick is to take them out before their system is flooded with adrenalin.

Everyone knows or has seen someone who is good at defensive movement, and people always ask the question, well what about him. My reply is always in the form of another question, "Is he average?" Even people who are above average in the possession of defensive skills find it difficult to defend against people like themselves, because it is impossible to defend against non-telegraphed blows thrown from within striking range, range defined here as any distance where it is possible to reach out and touch an opponent with either an arm or leg.

The most effective attacks are to the eyes, knees, and groin. Unfortunately many people don't regard these areas as acceptable targets. They have a strong aversion to seriously injuring their fellow man even when confronted with a parallel danger. My training circumvents this aversion by focusing on the development of the big punch. Most people find it acceptable to knock out an opponent, and I have developed a method which makes it possible for the average person to knock out a larger, stronger, and more aggressive opponent with a single punch.

The idea for the one shot punch and the all out attack came from watching boxers. I noted that some boxers skilled in the delivery and the evasion of punches couldn't knock out opponents because they were programmed to partially commit their weight whenever they threw a punch. They were so afraid of being caught off guard that they moved to throw a second punch before completing a follow through with the first. This action resulted in a poor transmission of power.

I noted that other boxers of less skill were able to knock out anyone they could hit, but they didn't have the ability to dance, evade punches, or use combinations well, they just let fly and hoped that they made contact. The ideal boxers could do it all, they could deliver the big punch, take a good punch, evade punches, and demonstrate a high level of ring skill.

One can readily see that boxers from all three groups would do well in real fights against untrained opponents, the first group would evade the opponent until he could wear him down, the second group would knock the opponent out, and the third group would either evade or knock the opponent out depending on the circumstances. Unfortunately, parallel positions don't exist in the Eastern striking arts. The average martial artist, unlike the average boxer, can neither land or evade punches with good effect. Hence the need for the big weapon. The big punch comes right out of old style boxing, and the old style killing arts. In old style boxing there was little in the way of evasive tactics; men stood toe to toe and traded punch for punch. While this action can hardly be said to be in the best interests of self defense it does point toward a worthwhile concept; The idea of total commitment to the delivery of every punch, the incentive being that the delivery of a hard punch could either end the match, or at the very least lessen the opponent's ability to strike back. In

modern boxing this approach is rejected. Fighters are drilled and drilled in the basic fundamentals of footwork, evasive tactics, and going the distance. These ideas don't always apply to street situations or to average people seeking a viable method of self defense. In spite of this trend toward more sophisticated boxing methods there still exists the minimally skilled fighter who wins because he is a heavy puncher. This type of fighter attracted my attention because he often won his matches by throwing caution to the winds and relied on his ability to land the big punch. Time after time I witnessed strong unskilled fighters winning matches against skilled fighters who couldn't punch. Gradually I came to question the incessant urgings of fight trainers for natural punchers who had little if any ability to move well in the ring, to attempt to become skilled boxers. It was as if they thought that every boxer could develop the skill to become a champion, something hardly possible. I have always felt that it takes alot of skill to beat a good puncher both in and out of the ring, and set out to learn whether the average person could develop the skills of the heavy puncher. Fortunately I was encouraged in my endeavor by the existence of small men in the eastern striking arts who were reputed to have tremendous punching power. Armed with these perceptions and the reality of having experienced Bruce's powerful punches I began to experiment with the development of the big punch. I concluded that in a real fighting situation the feinting and evasive skills of the eastern striking master or prowestern boxer are beyond the development of the average student. Therefore, the focal point should be the landing of a single strike which could end it all, or at the very least give the student a chance to either follow up or run. I knew that the secret was getting one's weight into the punch, something that few boxing trainers or martial arts teachers advocate to the degree I thought was needed. When both of these groups throw a punch they insist that both feet be firmly planted on the ground. Supposedly this is to prevent the puncher from over extending and making himself off balance. While this is certainly true for the skilled fighter who has to perform in a contest-like atmosphere, it is not true for the average fighter in the streets who often has the chance to launch but a single effort. His best chance is to make a maximum effort with all of his weight behind it. Former two time heavyweight champion Floyd Patterson unknowingly provided the basic pattern for the delivery of the big punch. Patterson often used a springing leap through the air when he delivered a punch. The critics labelled this the gazelle punch after a type of leaping antelope, and decried its effectiveness. Patterson disregarded these outbursts and continued to knock guys out. It occurred to me that his method of delivery might be the answer that I was seeking. I experimented with various leaping punches and after a few weeks I began to notice a two-fold increase in power. I worked for a while longer on the timing of the punch and then began to teach it to students. I was amazed by the increase in power that they displayed over a short time.

With the development of the single punch I thought I had the answer to the plight of the average student, but even after an increase of three or four times their previous punching power students still didn't believe that they could successfully deliver the punch. This discovery was somewhat of a disapointment to say the least. I knew that the punch was valid and could readily demonstrate the fact, but I was faced with the question of how to convince students of the validity of the big punch concept. Finally I concluded that the only acceptable answer was the introduction of a backup system which would give them the confidence to try the big punch in a fighting situation. The backup system was an outgrowth of the material that I learned from Bruce. It consisted of a few basic closes, straight punching and good sticking skills (the special exercise that teaches you to tie up an opponent in ways where you are able to strike him while he is unable to strike you). The basic approach is to train the student well in the closing and controlling skills until he believes in his ability to recover from a missed one shot punch.

The current teaching approach in martial arts is to have students emulate the movements of the system's best performers, a practice which is bound to fail for the average student because of his limited physical capabilites and low motivational level. Generally, the student's potential skill level is expanded or limited by the style that he studies, the effectiveness of the teacher, (as a teacher and not a performer), his motivational level, frequency of practice, and the length of time devoted to practice, (weeks, months, years).

In my approach the student's personality is the key to successful instruction. At the beginning of a student's training I run him through a complete workout with the rest of the class and closely watch how he performs. His behavior gives me an idea of his motivational level, physical potential, and ability to adapt to change.

Upper body development plays a strong role in my approach and I stress this fact from the very first session throughout the length of the training. My basic training exercises develop strength and sensitivity in the shoulders and the elbows for the later development of sticking and punching skills. The training is done from a contact position between the student's arms and my arms, and by paying close attention to his responses during this training I can learn many things about the inner workings of his mind and neural system. My skill in the performance of these exercises allows me to completely dominate a student's actions, a situation which forces him to deal with aspects of himself that he often isn't aware of.

The beginning students find the basic training exercises difficult because they involve the use of the arms and the shoulders in unfamiliar positions. This factor, coupled with the force that I exert against their arms tires them quickly. Their reaction to this tiredness reveals their willingness, and ability to persist when they feel like quitting. The severity of the exercises makes everyone feel like quitting in the beginning, and many people do. Some because they don't

wish to work hard and others because they can't deal with the level of physical control that is being exerted over them.

The training exercises provide me with a direct physical communications link to each student. Through this link I can transform philosophical concepts into a physical reality. This is a critical phase of the instruction because it provides the basic structure for whatever follows. Students always express the desire to rush on to the good stuff, (they fancy techniques that are impressive to the eye), and they often fail to recognize that advanced, techniques are merly an outgrowth of repititious practice of the basics.

Over the years I have modified many of the original concepts that I learned from the late Bruce Lee. These modifications are the result of my experiences as both a teacher and student of Gung Fu. Twenty years later I am still wrestling with the true nature of what it was that I learned from the man. Was it Gung Fu or was it something that he created out of Gung Fu, and does something remain a part of a discipline if it no longer follows the dictates of that discipline.

The bottom line in Bruce's approach can best be summed up by the well worn phrase, use whatever works best. This is the principle that I have followed over the years and it is the single guideline that I will follow in this text.

Before going on I would first like to address the question of why practice martial arts anyway, and once committed to such practice what are the results that one can hope for? People come to martial arts for a variety of reasons, but generally somewhere in the background is fear of domination, or not living up to the social expectations of one's peer group. The results that one can expect to achieve through practice are dependent on the style, teacher, motivation, frequencey of practice, and length of time devoted to training. While some styles are easier to learn and execute in the hands of the average person, the basic truth is that the effectiveness of any style is dependent on the person using it. The successful student has to believe in the style, teacher, and his own ability to make it work. An additional requirement is sufficient training to warrant success even when the mind is invaded by fear. The fullfillment of these requirements is beyond most people for a variety of reasons; ineffective teaching, where the focus of the teacher is to milk the student for every possible nickel, a lack of serious commitment to practice, the availability of a good school, or an insistence on learning an art form rather than a fighting art. Many martial arts students believe that somewhere there exists a mythical style in which the average person can excel with a minimum of physical effort. In their search for such a style they go through the various styles like clothing hogs through fashions. They are always up on the latest style (verbally) and seem to derive great satisfaction from talking about the merits of this and that system without a real (functional) understanding of what they are talking about. Few people are capable of a quick, accurate assessment of what a style has to offer in terms of practical fighting skills, particularly during the beginning

stages of their martial arts devlopment. Unfortunately, this armchair approach is the major focus of far too many people who refer to themselves as martial artists. People are free to spend their time and money in any way that they see fit, but the martial arts world would benefit greatly from the existence of fewer dilettantes in its midst.

The truth about fighting is that one doesn't need dozens of blindingly fast and powerful techniques to win encounters. Any person sufficiently trained in two or three techniques is likely to win most physical encounters, and encounters that they can't win are probably beyond their ability to win under any set of circumstances. There are natural fighters who never take lessons, or training, but consistantly win fights because they are strong, aggressive, have a high pain tolerance, and don't mind getting hit. The average martial artist is not going to defeat such people using the classical methods of technique application, no matter how long he trains unless he develops some of the traits that are inherent in the natural fighter. Whenever such development does take place we are no longer talking about an average martial artist but, someone who is willing to commit a substantial period of their lives toward the development of maximum fighting skills.

A quick look at the top styles that are practiced throughout the world reveals hundreds of techniques in each style. There are endless ways to block, attack, kick, and punch. When viewed in slow motion it is often pointed out how each style differs from other styles, because it stresses this and principle. When viewed in actual use(tournaments, which for most styles is as close as they come to a realistic version of application) it is difficult to distinguish the kicks and punches of one style from those of another, because they all resemble each other. All of the carefully explained subtle techniques go out the window, perhaps, because they are impossible for the average person to do under conditions of simulated combat. If we take a close look at the techniques of the tournament winners we see that they win by concentrating on the application of one or two techniques which they have honed to a high degree of perfection. A close look at the tournament rules reveals that certain effective moves have been banned from use in order to keep the action clean and neat. I guess that this game playing is okay for highly skilled players, but does it have a place in the world of the average martial artist searching for a realistic way in which to defend himself? It seems reasonable to me that in a fighting situation people want to possess the best way to close on an opponent and smother his attack, by tying him up, or laying him to rest. It also seems reasonable that a person doesn't need a wide variety of movements to effectively achieve this end. What he does need is to maximize his strength, speed, and power in a few functional techniques. This points to the need for core concepts and techniques which will work for a large variety of people. The basic techniques that work best for the average person are simple and direct. The major difficulty in this area is the effort required to learn them. Many capable teachers who

can push a student toward their maximum work limits don't because they have found that such actions are not conducive to full enrollment in their schools. Since, many of them are dependent on their students for their livlihood they are understandably reluctant to chase food away from the table. Teachers who do elect to push students toward the single hard training experience that they are likely to encounter during their lives seldom have successful commercial schools.

The question of effective teacher student ratio is also a big question when one considers meaningful instruction. Classes of more than a few people at a time generally result in a watered down version of whatever is being taught.

Differences in physiology, personality, intellect, motivation and a variety of other factors among students make it impractical to approach them with the same rigid line of instruction. Many times a particular technique and a certain individual are incompatable. A six foot four student is never going to sucessfully deliver a strike to the mid-section of a five foot opponent, nor is a five foot student likely to deliver a sucessful strike to the head of a six foot four opponent. Teachers who can not break away from their own idiosyncrasies, or preferences, when they instruct are bound to fail with many students, because of their tendency to make instruction uniform rather than attempting to create mini-systems within each student which will bring out his best qualities. In addition to these factors is the question: If a student does find an instructor who can help him to develop his potential will he be up to the task? Perhaps this is the single most important question because without sufficient student motivation the best instruction in the world is useless. Assuming that one has a good teacher and is highly motivated to practice, what will be the projected outcome? Under such circumstances the average student's learning and developing will be more than they ever imagined possible. I consider myself to be a good teacher, and this has been my experience with average students who had the motivation to practice hard. I feel that my job as a teacher is to take students to the far reaches of themselves, so that for once in their lives they can realize who they are, and what they can become. How to best achieve this end has always been the focus of my instruction. In a book it is difficult to portray many of the subtleties that take place in the instruction of a martial art, but without writing one cannot get his ideas out to people to be tried, accepted, rejected, changed and/or improved upon. This is my main reason for writing this book. I have taught a few hundred people over the past few years, and I feel that every person who stuck with me for at least a year or more is capable of passing on most of the concepts, and techniques, that they have learned. It is my hope that whenever they instruct others that they will consider the concept of individual differences, and make allowances for these differences rather than just pass on their own idiosyncrasies.

The focus of my instruction deals with things which can be practically applied. I realize that this approach is never

going to gain world wide acceptance, but I feel the need to make the effort because stagnant knowledge is worst than no knowledge. My experience with students has taught me that few people have a realistic idea of their own capabilities. In fact there often exist an unconcious resistance toward gaining the very skills that can make them successful. Perhaps success leads to depending more on one's self rather than on someone else, an idea which is scary for many people. Correctly taught martial arts can develop the ability to make decisions that one can stand behind with the knowledge that the best choice has been made given the information at hand. In its truest state martial arts is a learning process, where fears and doubts can be brought to the surface, examined and placed in proper perspective.

The job of the teacher is to fit the student's goals into a realistic, attainable framework. The experienced teacher reaches a point where he can make accurate predictions about how far it is that a student can progress with continued practice. Sometimes it is even possible to make accurate predictions about how long the student will persist in his training. Once a student has been pushed beyond what he perceives to be his outer limits, and drifts away from intense training it is difficult for him to return and recapture the same level of dedicated practice. It seems that for most people once is enough, and that they would rather utilize what they have learned from an intense training experience to achieve other goals.

There always exists the physical means to win an argument that can't be won with words and the humiliation that comes from bending to the threat of such physical coercion is often worse than taking a beating. Some people suggest that not being able to fight gives a person some type of immunity to an aggressors onslaught, but I suspect that behind such statements lies the fear that they would be helpless in the face of such encounters and that if they don't do anything the threat will just go away. The reality of what they are doing is different from their expressed goals. They are conditioning an aggressor to believe in the concept that might makes right, and forcing someone else down the line to pay for their refusal to stand up for their rights. It is a well documented fact that letting people get away with aggressive acts increases their tendency toward aggression. It would be nice if the world's major societies had advanced beyond the need for policemen to enforce their rules and principles, but the sad reality is that whenever and wherever the police have gone on strike chaos has ensued, until the arrival of the military. My instruction is an attempt to give people the physical and mental skills needed to survive an aggressive encounter. Hopefully, in addition to learning how to fight they learn when to fight by developing an ability to read potentially negative situations before they culminate in an explosive outburst. An awareness of what is happening around you is often going to insure your survival more effectively than general fighting skills. The easy accessibility of knives and guns among the general populace makes it foolhardy to think that you can meet every challenge with

martial arts training. Sometimes the best response that you can make is no response, particularly when confronted with overwhelming odds. Sometimes situations can catch you in a frame of mind where you throw your own saftey and survival to the winds, and act on pure impulse. Sometimes the boldness of such actions can carry you through a situation because of the element of surprise, other times they can get you killed. Against a group of people who gather their strength from sheer numbers a spontaneous aggressive attack based on real fear, or anger will sometimes make them turn and run. The same actions will surely backfire against a group who is set on getting you, but either way what do you have to lose? Sometimes your only recourse is to run like hell and hope that no one can catch you.

My first few sessions with a student tells me if I want to teach him. I know myself well enough to know that I can't teach people who aren't serious about learning, people I don't like, or smart alecks, and I quickly get rid of them. Most of the time they get rid of themselves because of the tough training schedule. Sometimes my perception of a person I thought of as a smart aleck changes after I have gained insight into his personality. People who are a little cocky and believe in their ability to handle themselves are fun to teach, and so are aggressive students, because I tend to be aggressive myself. Passive students are also an exciting group to teach and I find it very satisfying when they learn to stand up for themselves. Somewhere between the extremes of aggressiveness and passivity lies the area where I feel that students can best function, and my instruction is aimed at moving them in this direction. The major teaching tool that I use to bring about this movement is the technique of stickinghands. Through the physical mechanism of stickinghands it is possible to introduce and question many philosophical concepts. Ideas like there is strength in weakness take on real meaning when a student learns that he can resist the force of a stronger opponent by deflecting his power with a slight movement, or that humans tend to activate one part of the body at a time, and that they focus on this activated part to the total exclusion of other parts of the body a fact that can be used against them. The application of a little force at the right time against one arm often opens an avenue of attack against the other arm, because the opponent's attention is momentarily focused on the first applied force. A continued pattern of offensive moves tends to place the opponent in a response pattern rather than an attack pattern. He is one step behind with his response and when it does occur it is misdirected toward something which has already happened, rather than toward the next possible move which might forestall the attacker's momentum, and shift the offensive advantage to him. Many parallels to every day living occur in stickinghands, and a skillful student can learn to apply intellectual sticking skills in ways that make living a lot easier. One major drawback with stickinghands is that the intellectual discussion of it sounds so interesting, that people want to talk about it rather than put in the necessary practice to make it a physical reality. Students who fall prey

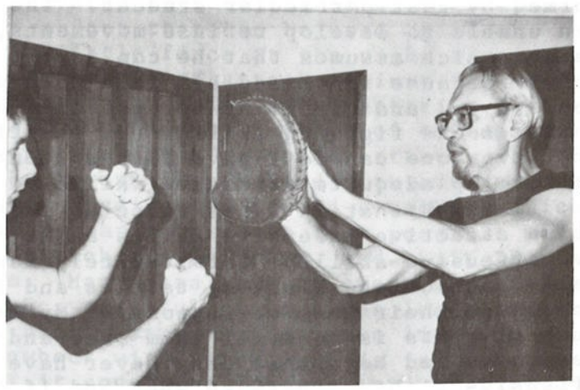
to this fault have a difficult time breaking free of its entrapment.

My approach to teaching technique is to proceed from large gross movements to smaller refined movements. Experience has taught me that the smaller refined movements are not always within the grasp of the average student and that stressing this approach often leaves them with few defensive skills. By stressing the basics that everyone can do I maximize their opportunity to develop adequate fighting skills. Various students do show differences in their ability to move with speed and power, but everyone is capable of developing and demonstrating an effective measure of defense, perhaps defense under offensive conditions would be a better way to discribe what I teach because attack is stressed over defense. My stress is on function rather than form. In the classical approach the student's progress toward the development of adequate fighting skills is based on his ability to transform the movements of the forms into functional fighting skills. The basic assumption is that the mastery of these forms is synonymous with application. The second assumption is that any student who is unable to master the form is a student who doesn't deserve the means to apply the techniques of the style. The basic premise is the existence of a perfect form which each student should strive to emulate. He is expected to conform to rigid patterns of movement which give little consideration to the limitations of his particular physique, neural system, or thought patterns. In other words if the student doesn't readily adapt to the confines of the system then he is left out in the cold. My approach is based on the fact that no two people are alike in thought, actions, or neural systems. A reality which prohibits the effective application of a standardized pattern. I alter the basic template to fit the needs of each student. The projected outcome for each student is different, but the stress is always on the development of techniques which can be performed by that particular student. The average student is often unable to develop refined movements, and to proceed in a manner which assumes that he can is both unfair and crippling. Unfair because it places him in a mold which he is unable to conform to, and crippling because it prevents him from developing sound fighting skills. By starting with techniques that everyone can do I give each student a good opportunity to develop adequate defensive skills.

I think that it takes twice as much basic ability to develop effective defensive skills as it does to develop effective offensive skills. Unfortunately many people are psychologically locked into blocking tactics and it is very difficult to change their mode of response. My method of dealing with such students is to drill them over and over in the blocking responses and hope that they never have to deal with a fast offensive fighter, because when and if they do they will probably get hit.

One of the basic facts that every student should deal with is the fact that other worlds exist outside of his frame of reference. It may be difficult for him to relate to these

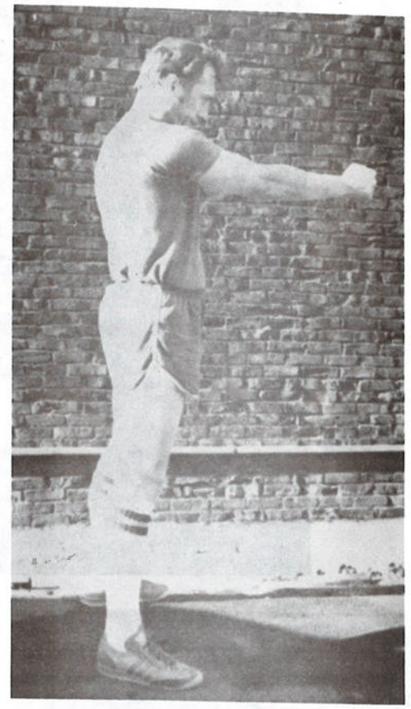
other worlds but they are none the less real. Many people live in areas where violence among the citizenry seldom occurs. In other areas it is an everyday fact of life. Students of martial arts should be familiar with the existence of both areas. On to the training!



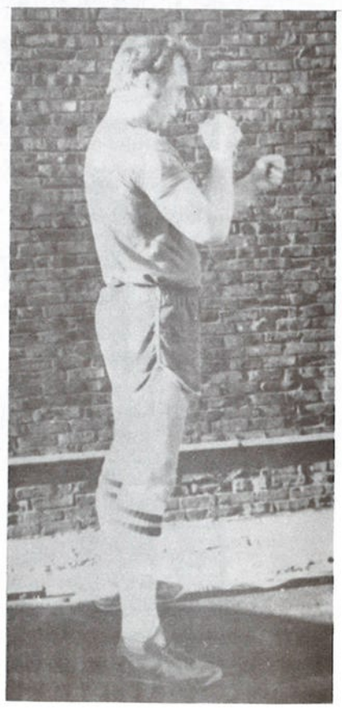
The typical training session begins with general exercise, running in place, pushups, situps, squat-thrust, and side straddlehops done in a continuous sequence for ten or fifteen minutes. The purpose of this first group of exercises is to condition the body and press the student toward a state of physical and psychological toughness.

Straight punching is the next exercise. It is begun from the position shown in figs (1), the feet are parallel with fifteen to twenty inches between the heels, figs(2). The right hand is held extended to a point central to the body, figs (3) show this position the right hand is withdrawn toward the center of the chest as the left hand is simultaneously thrust forward toward the spot that the right hand has just vacated, figs(4) show this action from top, side and front. In the beginning the movement should be done slowly. With increased coordination the pace of the movement is accelerated until five or six punches can be thrown per second. One point to remember is that haste in this exercise leads to nothing more than sore elbows joints and possible strained or torn ligaments and tendons. Students begin with two hundred repetitions of this movement and gradually increase to a thousand repetitions per training session. The beginning sequence is performed from a static foot position. Later, foot movement is added to the action. The next exercise is designed to aid the student's development in the following areas: punching power, punching speed, correct hand positions, stickinghands skills (the ability to make contact with an opponent's arm and sense his direction of force and movement)

fig(1)



fig(2)



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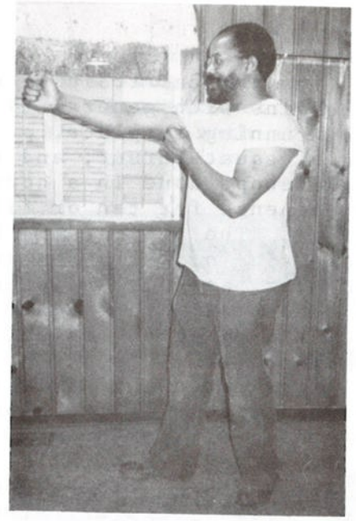
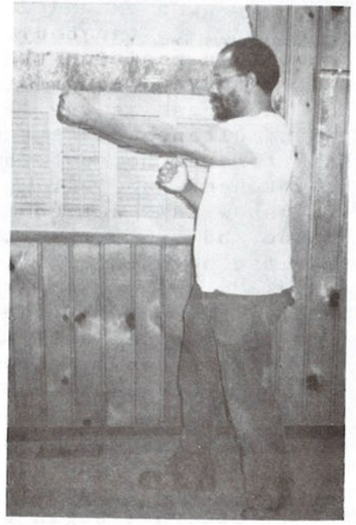
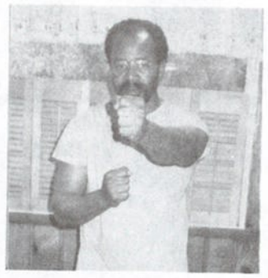
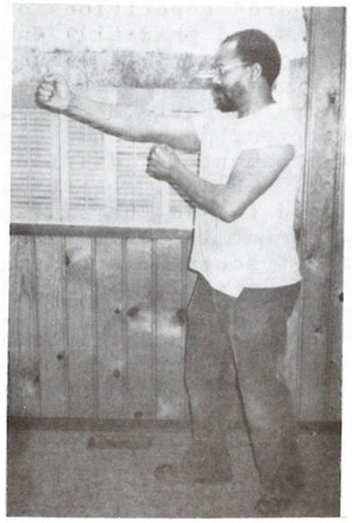


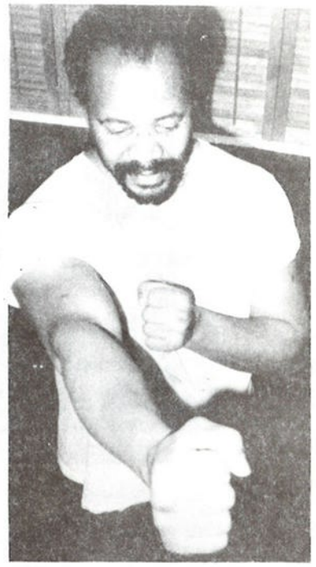


fig(4)





and strengthening the elbow and shoulder joints. This exercise can be performed with or without a partner, but quicker and more positive results are obtainable by working against resistance. Figs(5) show this action without a partner. Begin the exercise with the hands held in the palm up position, with the forearms extended at a slight upward angle, figs(6) show this position. From this position the elbows are lifted outward to the side until they are level with the shoulder, figs(7). As the elbows are raised the back of the hands are rotated inward to the position shown in figs(8). Note that the angle of the forearm is slightly downward from the elbow, figs(9). From this position the hands are returned to the starting position fig(10), and the exercise is repeated. Fifty to a hundred repetitions of this move should be done in the beginning, with the number gradually increased to a thousand. The second part of this exercise (which will be the opposing form in the two man version) begins with the arms held in the position shown in figs(11). The placement of the hands, is as follows they are bent inward at the wrist, figs(12), with the palms facing toward the body. Note that the fingers are grouped together figs(13), and that they point off to the left and right of the body, figs(14). From this position the arms are rotated downward, as the arms rise to the angle shown in figs (15). Note that the fingers are now pointing down at an angle, figs(15A). From this position the arm returns to the beginning position and the excercise is repeated. Fifty to one hundred repetitions should be the starting point with a gradual increase to a thousand. The two partner version of this exercise is better because of the constant pressure and counter pres-



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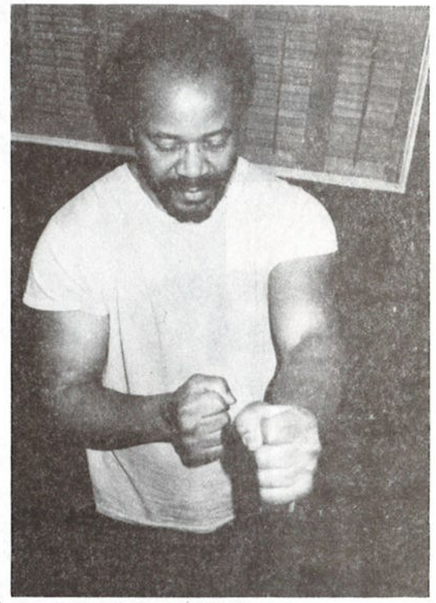
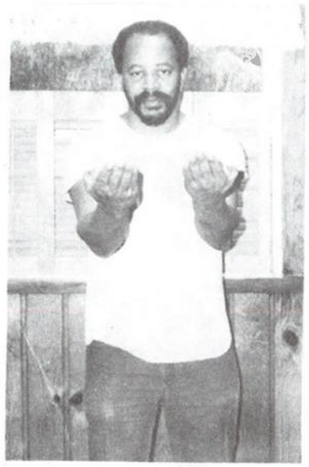
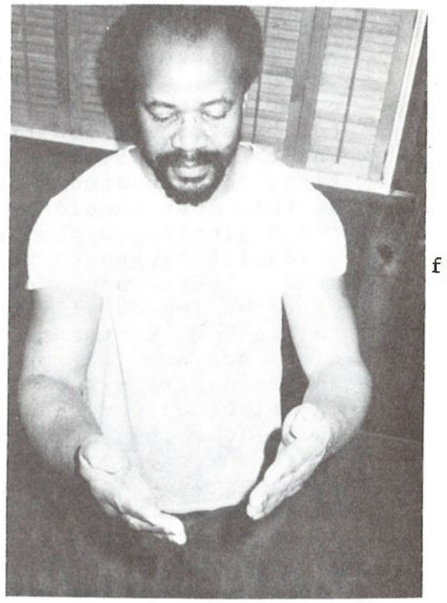


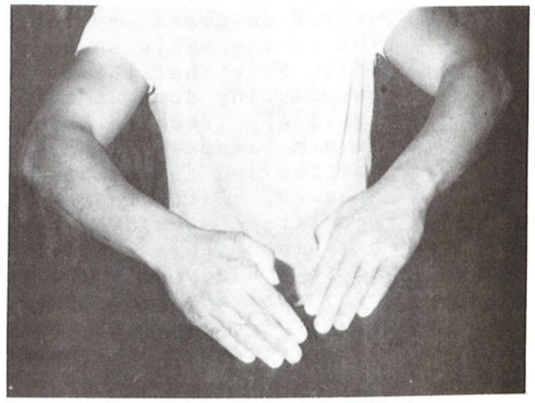


fig(5)



fig(7)

fig(6)



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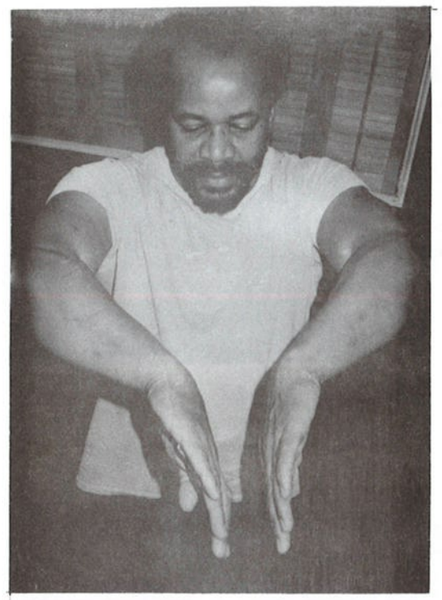
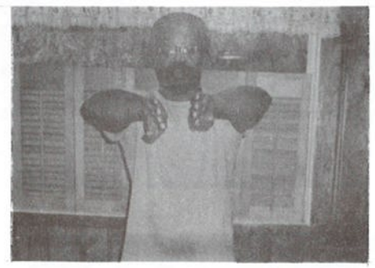
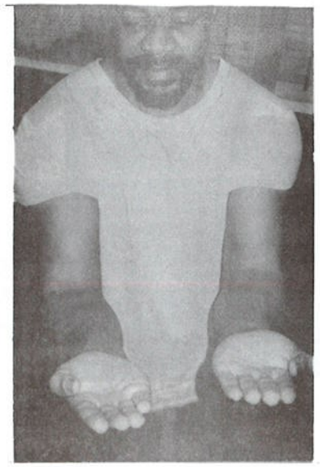
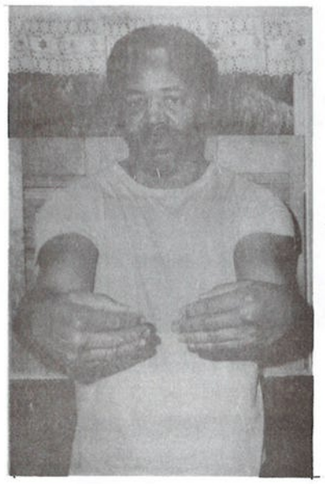




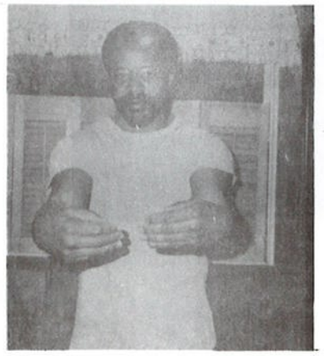
figs(9)

fig(10)



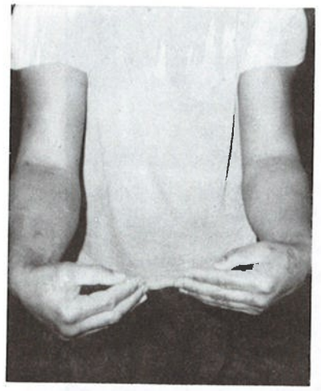


fig(11)



fig(12)

figs(13)



figs(15)

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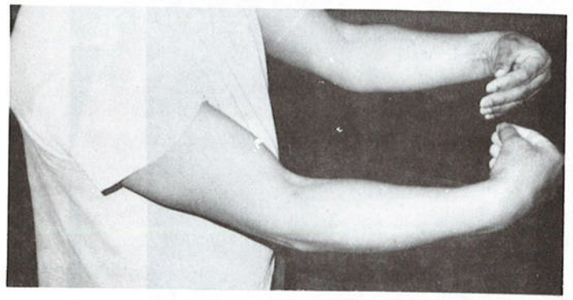
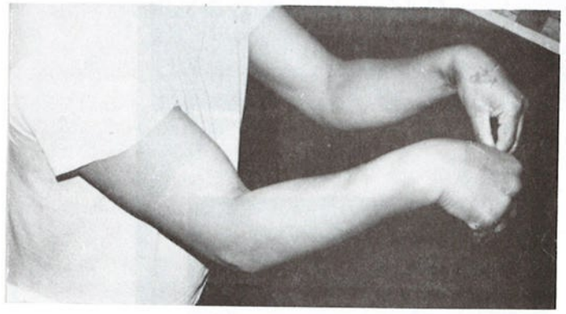
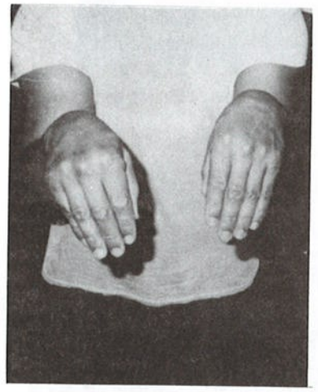
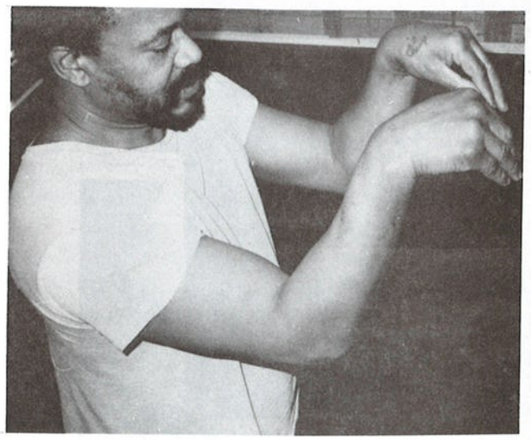








figs(15A)

(A) figs(16) (B)

fig(17)

fig(C)

figs(18)

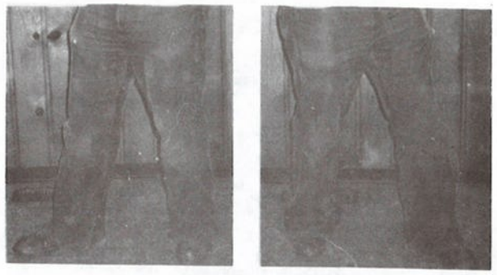
fig(D)

The following sequence shows the one handed version of this training exercise.

sure that is maintained throughout the movements. The basic starting position for the two man version of this exercise is shown in figs(16). Note that fig(A) has his hands and arms in the first position shown in the individual version of this exercise, while fig(B) has his hands and arms in the second position shown in the individual version of this exercise. As fig(A) moves his arms into the proper position Fig(C), Fig(B) moves in unison to the position shown in Fig(D). Fig(B) determines the severity of the exercise by controlling the resistance that A works against. Fig (B) has to be careful not to apply too much pressure because A won't be able to raise his arms to the correct position without straining his shoulders. At the top of the movement Fig(17), Fig (A) pushes forward as Fig(B) resists his pressure, Figs(18). This exercise should gradually be built up to a thousand repetitions per training session.

The best way to develop punching power is to begin with the pivot punch. The footwork and the action of the body used in this punch is shown in Figs (19). The weight of the body is shifted from the starting position shown in Fig(20), to the position shown in Fig(21). From this position the weight is shifted in the other direction by pivoting on the balls of the feet as shown in Figs(22). Figs(23) show a side view and a top view of this action. The next step is to incorporate a punch with the shifting of the body. Begin this action by shifting to the right with the feet and the body, as you shift punch forward with the right hand. From this position shift to

figs(19)

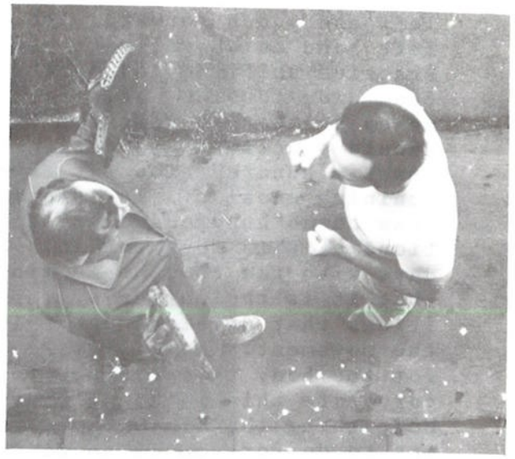


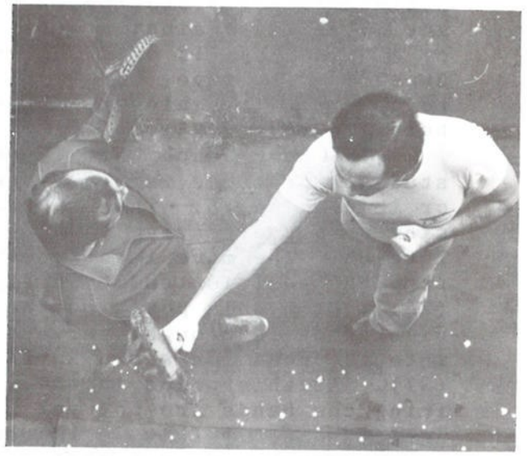
fig(20)

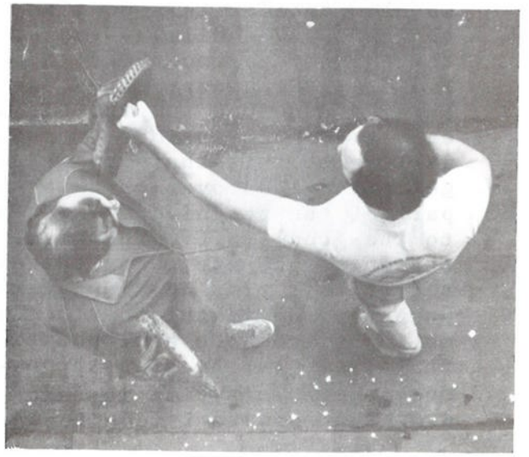
fig(21)

figs(23)

figs(22)



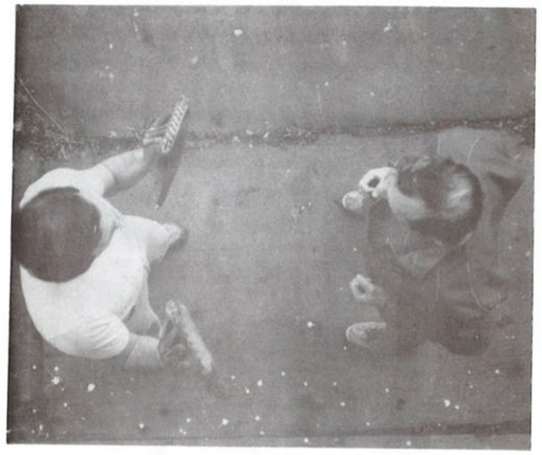


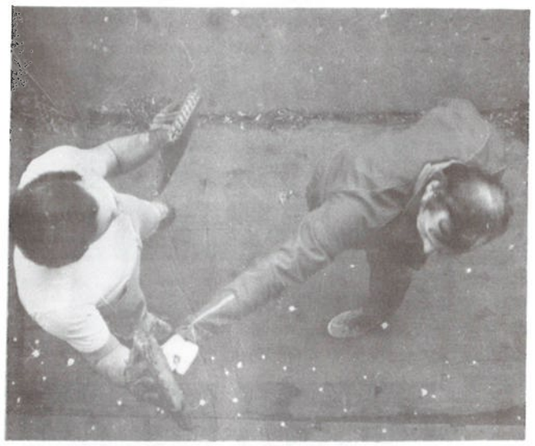


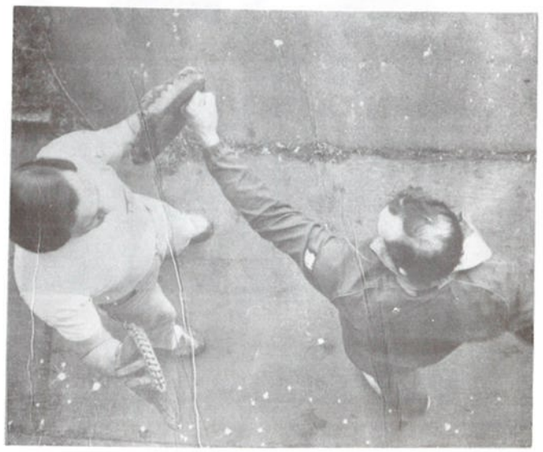
left and punch forward with the left hand as shown in figs(24). Practice shifting and punching from side to side until you develop a smooth movement. You should practice this action at least a hundred times at every training session. It is pointless to do hundreds of repetitions of this movement in a few days with the thought in mind that it is the number of repetitions that develops power in the movement. It will take time for the body to learn how to incorporate this movement, the only thing that rushing is going to do for you is to give you sore tendons and muscles. It is possible to practice this action against a stationary target suspended against a wall, or a light bag (15 or 20lbs) suspended on a rope, but I prefer to practice it against two hand held gloves fig(25).

The next punch that I have students practice is the lunge or leaping punch. This is the single most effective move that I teach. The move is started from the position shown in figs (26). From this position the right foot is brought forward into the position shown in fig (27). At this point in the traiining the hands are not yet brought into use. This is the basic step through movement that precedes practicing the lunge. You should practice this portion of the training until you can step through with a smooth action. Two or three hundred reps would be a good number to practice at each training session. I know as I write this that people are going to gloss over or skip this part of the training and get on to the good stuff. These are the folks who are going to have a difficult time developing this punch. I begin this part of the movement from the same position that I use in the step through movement. This time instead of stepping forward I leap forward

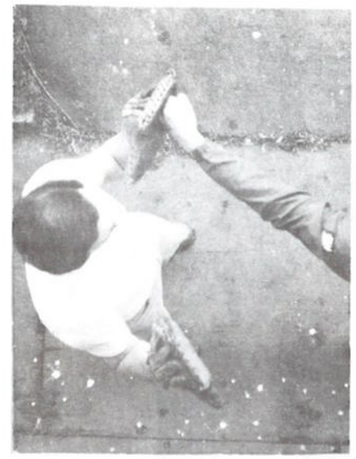
figs(24)







with the right foot figs(28). At the point of impact my weight is shifted forward on my right foot and I almost fall forward off balance. My left foot is raised so that only the toe, or the ball of the foot is touching the ground, fig (29). This portion of the movement should be practiced hundreds of times until it can be done without a loss of balance. The next part of the movement is the incorporation of the fist. The idea is to time the forward movement of the fist so that it hits the target just before or after the landing of the right foot. The forward shifting weight of the body and the force of the right foot slamming into the ground are two things that give power to the punch. Figs(29A) show several side views of this action. This technique works particularly well for the smaller person, because it allows him to put all of his weight into a punch. Another less radical version of the same movement is to glide forward instead of leaping forward, figs(29B) show this action. In this action the right foot is lifted slightly off the ground and thrust forward with a corresponding shift of the body weight. This version of the lunge punch is more difficult for a small person, because it doesn't allow for the use of body torque prior to and after the landing of the right foot. Figs (30) show this torquing action. You will note that the head, shoulders and the waist are twisted to the left in a follow through action behind the fist, which adds a great deal of impact to a punch. With diligent practice this punch can be developed in a few short months.

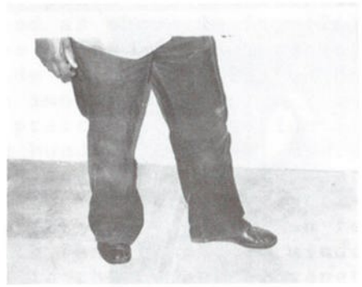


fig(25)

fig (26)

fig(28)

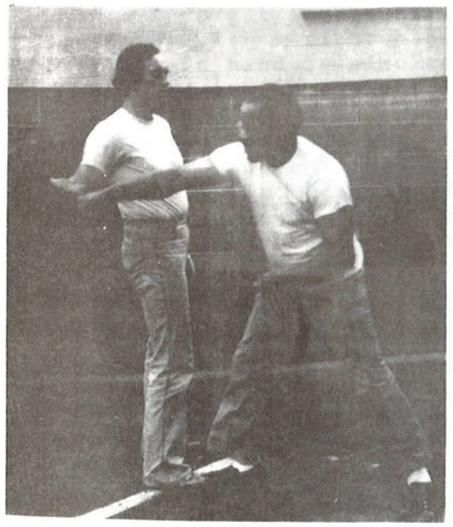
fig (29)

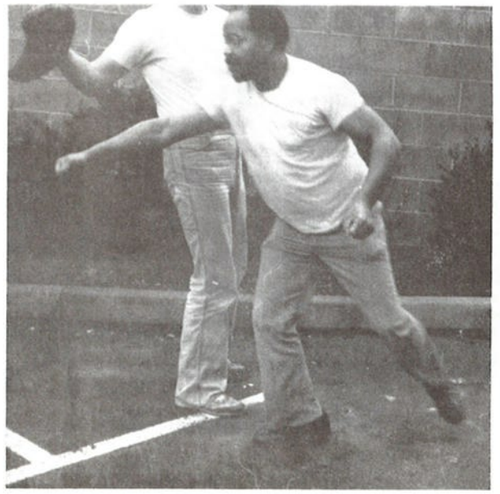


figs(29B)

33A

figs(29A)





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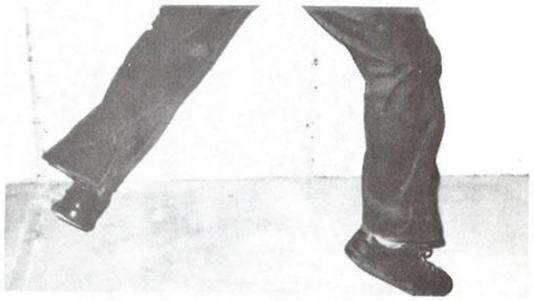
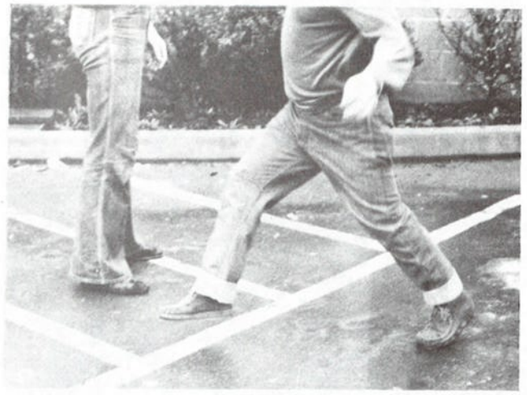
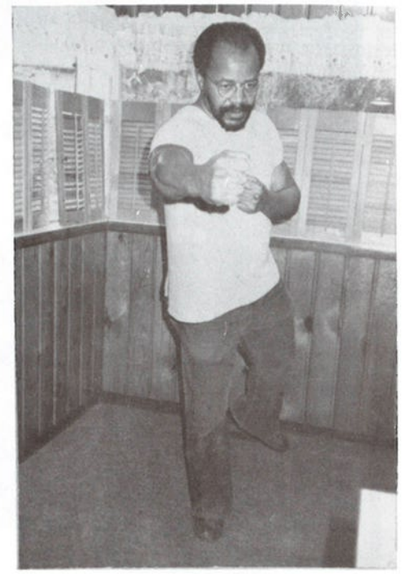
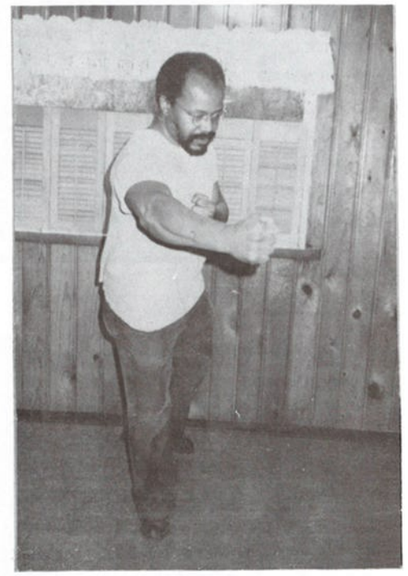




The next portion of the session deals with the sliding footwork that is combined with straight punching. The first step is to have the student assume the position shown in fig(31). From this position the right foot slides eight to ten inches, fig(32). At this point the weight is shifted from the rear foot to the front foot, and the rear foot is brought foward the same distance that the foot has moved forward, fig(33). The weight is then shifted back to the rear foot and the sequence repeated. Moving back and forth over a distance of 50 feet for a minimum of 10 times per session will bring good results. The next step is connecting straight punching with the footwork. The beginning position for this exercise is shown in fig(34). From this position (the right foot and arm extended) the right foot is slid forward five or six inches, fig(35), this is followed by a straight punch with the left hand as the right hand is withdrawn, fig(36). The next move is to slide the lead foot (the right) forward six to eight inches fig(37) and follow with a right hand, fig(38). The left hand is simultaneously withdrawn as the right is extended, fig(39). With practice the combined foot and hand sequence becomes smoother, and can be gradually increased in speed until you develop your maximum rhythm. Experience in this excercise will soon point out that the carefully controlled beginning practice sequences don't readily accomodate rapid movement. Your final sequence might contain three or four punches for every forward step.



figs(30)

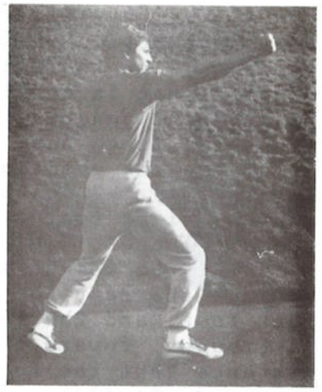


fig(31)

fig(32)

fig(33)

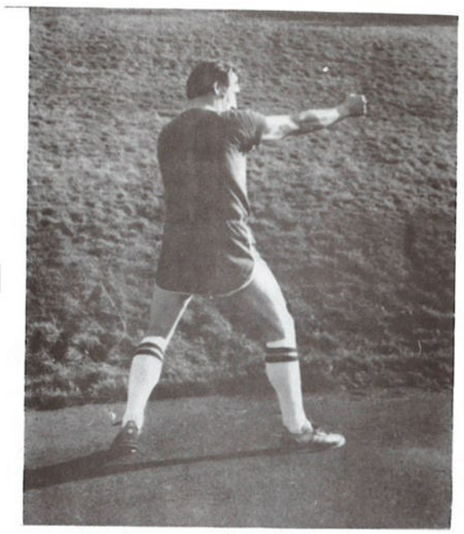
fig(34)



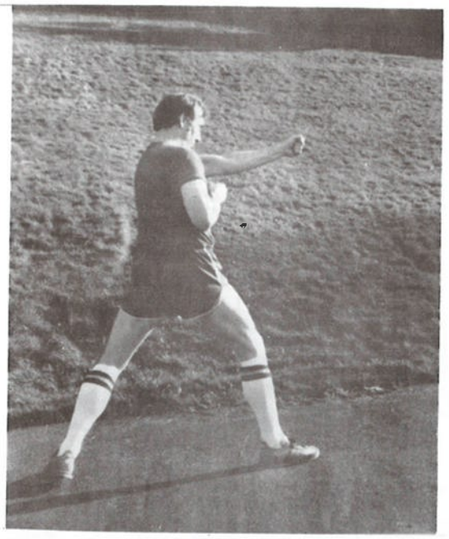
fig(35)

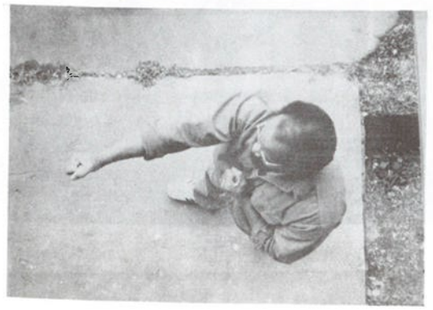
fig(36)

fig(37)



fig(39)

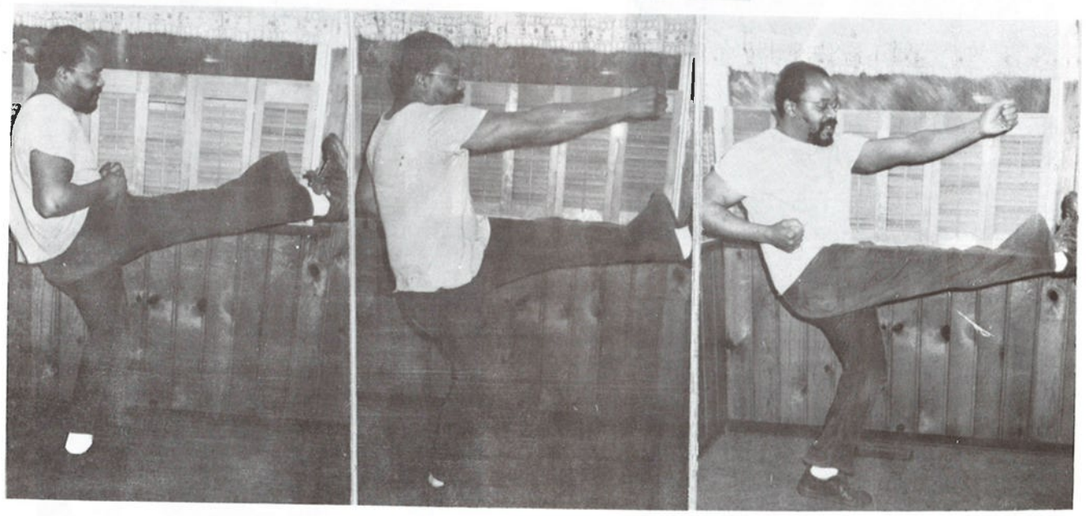




fig(40)

fig(41)

fig(42)

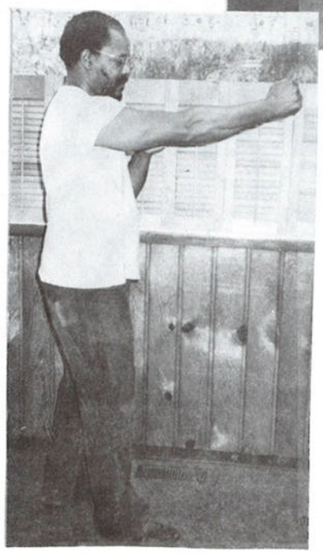


Things to watchout for when practicing this exercise are trying to move quickly before your body is ready, and punching hard before your elbows joints have learned to accomodate the stress. The final pattern should resemble the one shown in fig(40).

The next exercise is a straight kicking exercise. The idea is to walk forward while at the same time kicking to the front, first with the left foot and then the right fig(41). This exercise should be practiced over a distance that is equal to at least a hundred yards. The next sequence is the combination of straight punching with the forward kicks, fig(42) shows this action. This exercise trains the student to launch a few forward kicks, and suddenly convert to a straight punching and chasing attack the instant that the opponent attempts to retreat out of range.

The next sequence of exercises teach the mechanics of mid-range attacks. The beginning position is shown in fig(43). From this position step forward with the right foot fig(44), and block with the left hand as you punch forward with the right hand, fig(45). Practice this move at least 50 times in your beginning sessions and increase it to a 1000. Figs (46) show this action in the air, against a partner and against a dummy. The next secuence to this move is to follow with a left hand punch, figs(47). The left begins a flowing pattern of straight punching. When practicing either against a partner or in the air it is possible to introduce the chasing footwork of straight punching. One other way to practice this movement is against a hand held glove

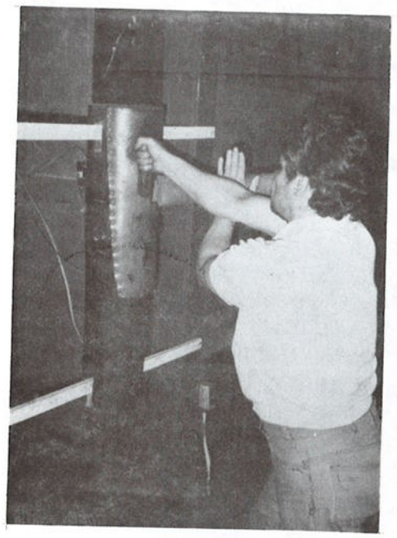
figs(47)



fig(43)

fig(44)

fig(45)



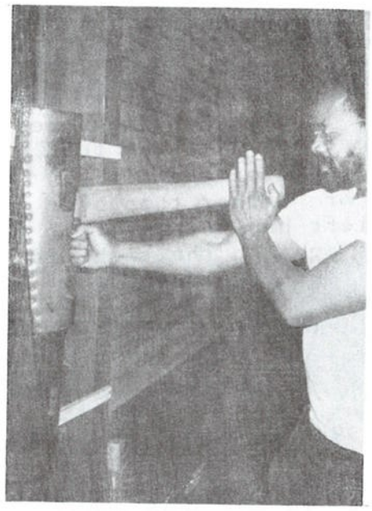
which you step in and strike, figs(48), show this action. It is also possible to use the striking pad in the general practice of straight punching, figs (49). The next sequence is the introduction of a straight kick at the end of the straight punching, fig(50) . Practice all the parts of this sequence at least 50 times at every training session, with a gradual build-up to 1000. Remember that pushing to a 1000 repititions before the body is ready is a waste of time and energy. The high number of repetitions becomes important only after basic coordination has been gained in a movement.

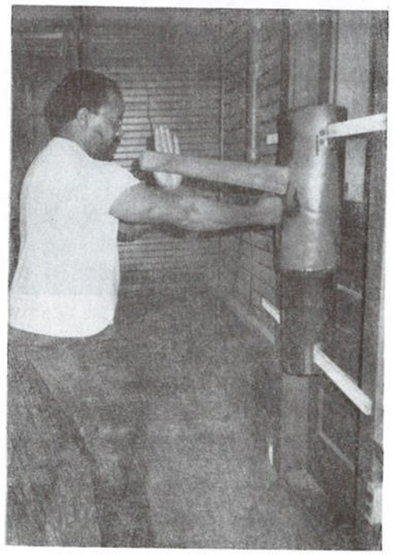
The second mid-range punching attack involves the same beginning movement with the feet, but the target for the fist is under the arm rather than over it. The left hand blocks the opponent's arms to the right as the right hand strikes to the side of the rib cage, fig (51). The use of the left hand block is optional in the first mid-range attack,but it is vital in the second mid-range attack. The next sequence to the second mid-range attack exercises is to follow the right hand strike with a left, to the head which leads into a straight punching sequence.This can be concluded with a straight kick to the shin or knee.

The third mid-range punching attack is between the arms. The step-in movement is the same as the first mid-range attack, the difference is that the sequence takes place on the inside of the opponent's right arm. The left hand knocks the right arm to the side as the right fist strikes to the head, fig (53). One thing to remember is to avoid punching toward your opponent's mouth. Sharp teeth

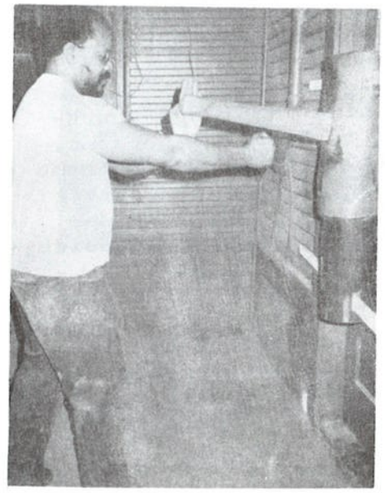
figs(48)

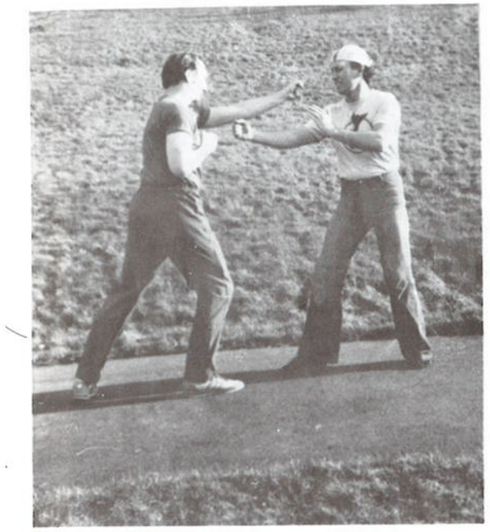
figs(49)



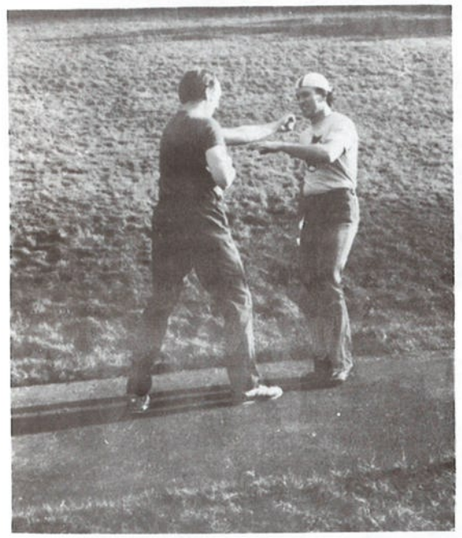


fig(51).

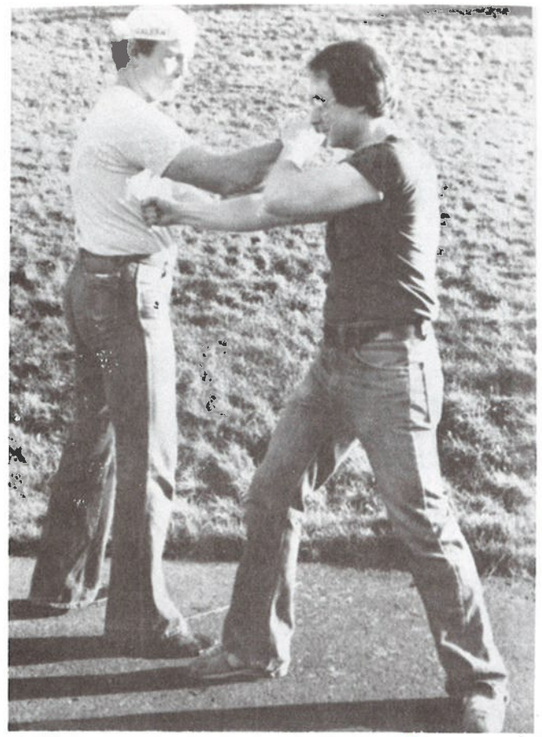


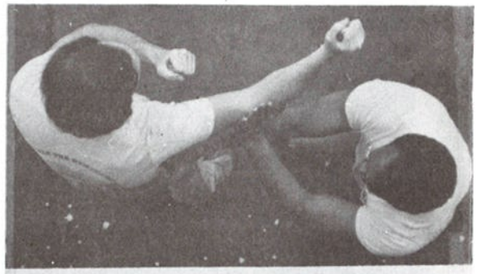


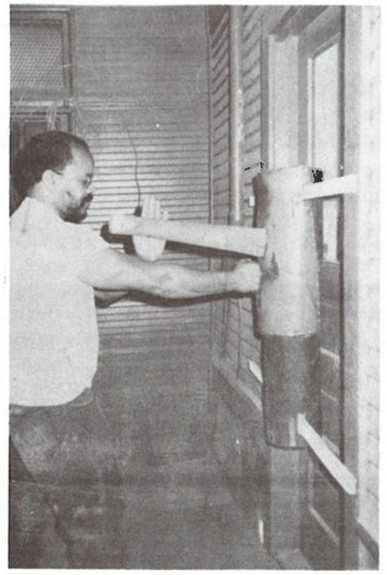
figs(50)

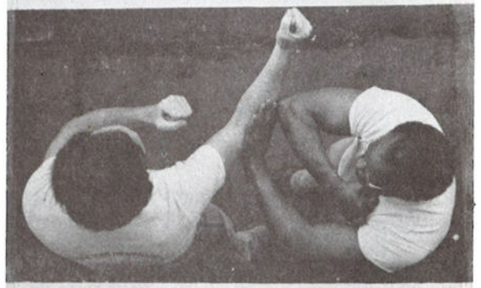


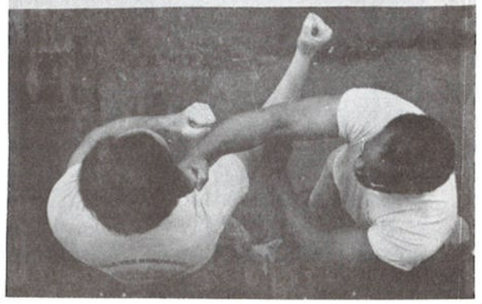
figs(51)



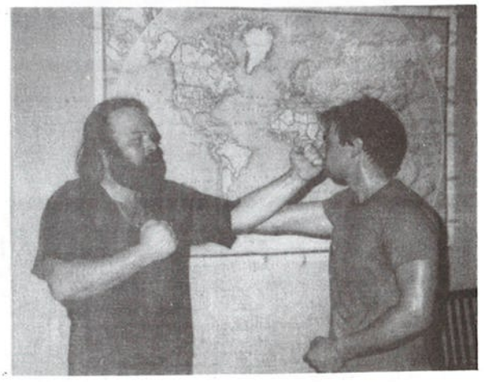








figs(53)

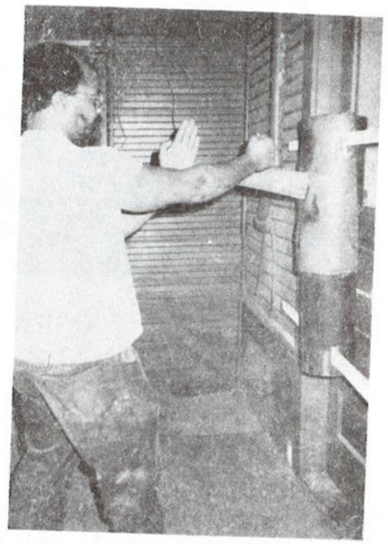


cause severe cuts which can become infected by germs in the mouth. They can also permanenly damage the function of the hand. Striking the forehead can also damage the knuckles so avoid this area whenever possible. The third mid-range attack can also be followed with either a straight strike with the left hand as the right comes back to block. Naturally it is possible to incorporate a kick against either the shin or the knee.

The fourth mid-range punching attack is made to the outside over the opponent's left arm with your right arm, fig (54). The action of the left hand is a block with the back of the hand which travels forward and to the left at a fortyfive degree angle,(55). As the right hand is withdrawn after striking the target,fig(56), the left hand can also strike in over the opponent's right arm, fig(57).This sequence can also lead into a straight punching attack,which can be combined with kicks.

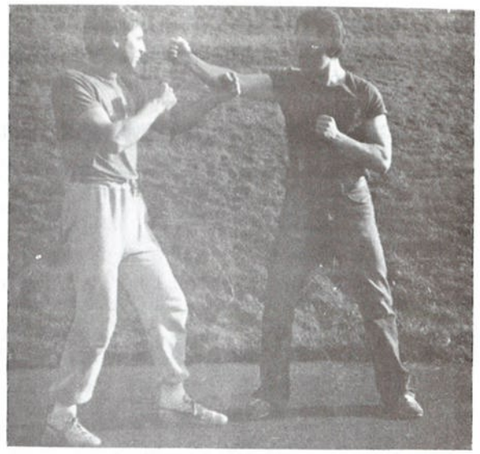
The fifth mid-range attack is done underneath the opponent's left arm, fig(58). The blocking action of the left hand is the same as the action in the fourth mid-range attack, the block is with the back of the hand, forward and to the left at a forty five degree angle. Simultaneously the right hand strikes to the left side of the rib cage. The left hand follows with another strike either to the head or the rib cage, fig(59), a follow-up straight punching attack can be launched against either area, fig(60). Again the action can be concluded with a kicking attack to either the shin or the knee.

fig(54)



fig(55)

fig(56)



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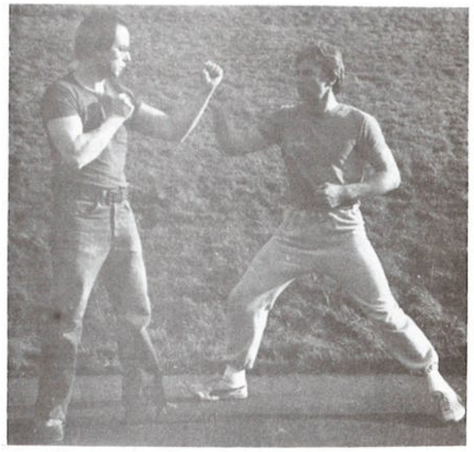

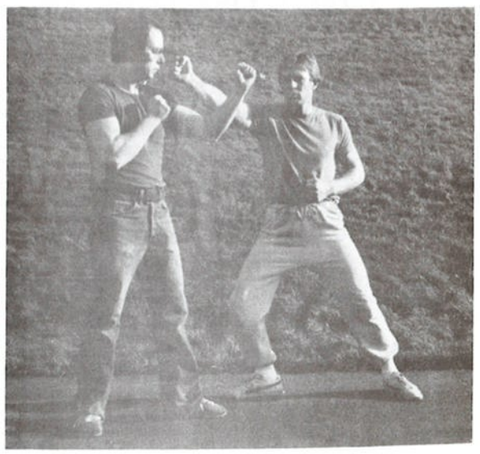

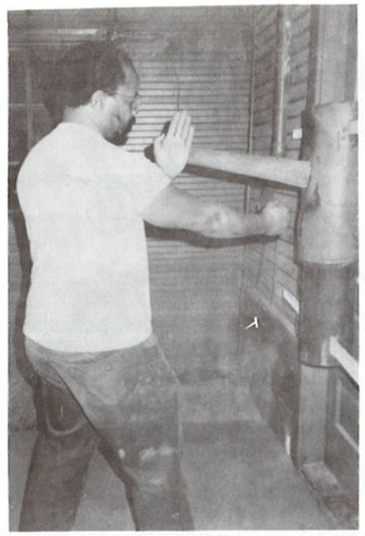

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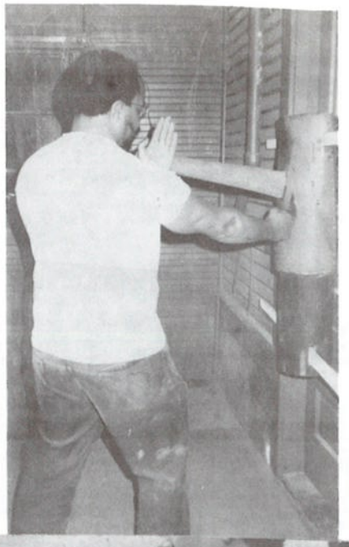

fig(60)

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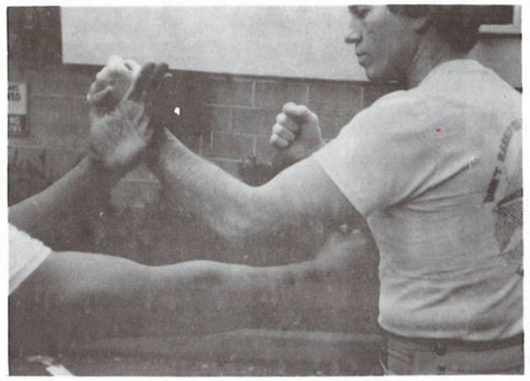

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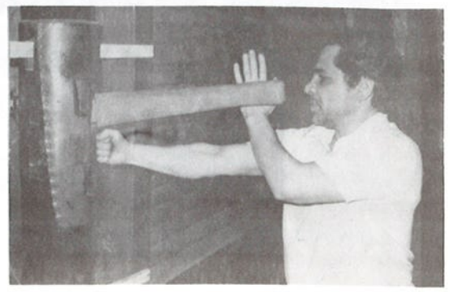
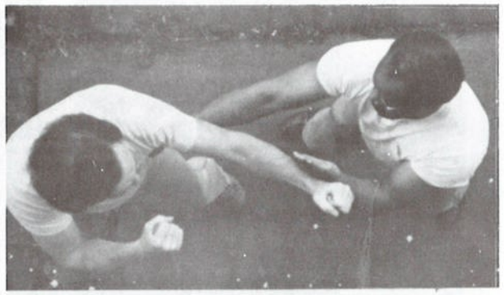
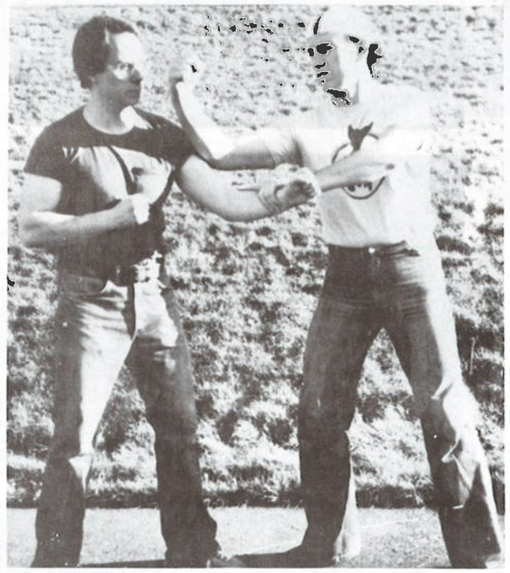
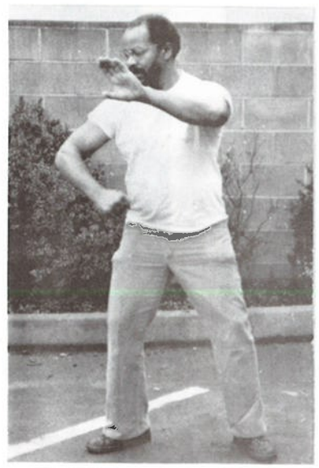
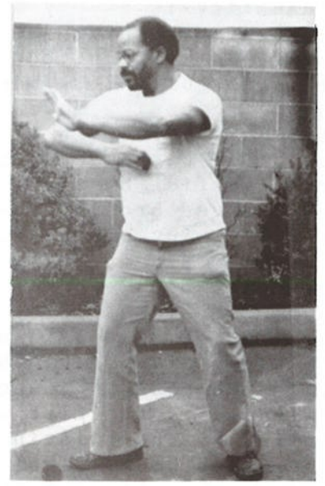






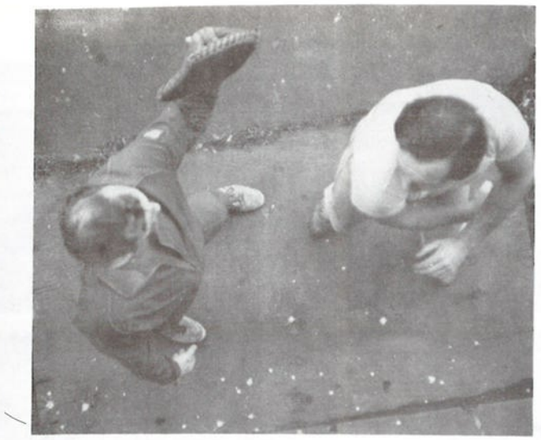


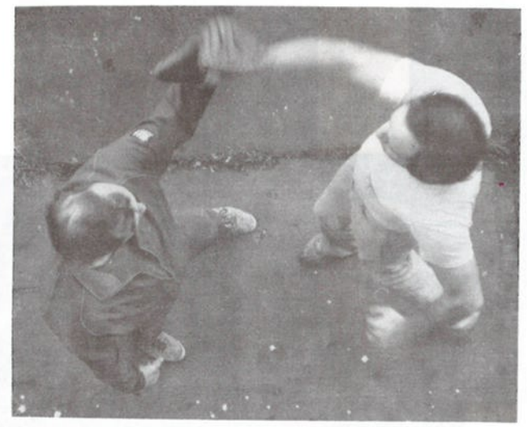


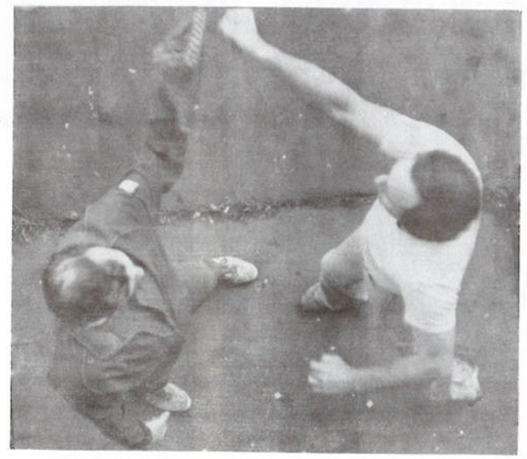
The next training exercise is to develop the back fist. The backfist is a very functional weapon which insures the success of many mid-range attacks. Its ability to roll off, under or around a defensive move makes it the most versatile of weapons. I teach the basic development of the backfist by using a reverse discus throwing movement. In the throwing of the discus the person spins quickly in a counterclockwise circle before launching the missile. The backfist movement is done clock wise in a manner similar to the way that people toss a frisbee. Here the missile is the fist which is propelled by the twisting action of the upper body, figs(61), and the pivoting action of the feet, figs(62). The proper movement takes time to develop so don't become impatient with your progress. The movement can be practiced in the air, fig(63), but I recommend doing it against a hand held glove to better gauge the feeling of striking a hard target. In the area of power development your partner should give you feedback after each strike, by telling you the level of the force that is being transmitted. Training against a pad attached to an immobile object is not recommended because of the strain placed on the wrist, elbow and shoulder, when the fist strikes the pad and stops while the body continues forward. This action doesn't happen with a hand held glove because it gives with the strike. The fly away action of the hand held pad tends to increase the puncher's follow through action, which is vital to the transmission of maximum force.Anyone with normal reflexes can develop a powerful backfist using the follow-through method. Some people develop the quick

fig(61)

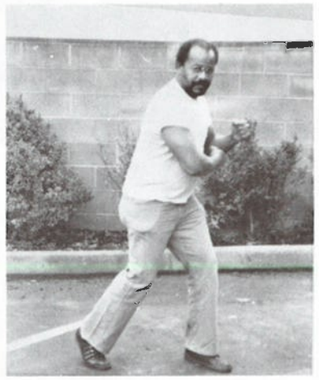
fig(62)

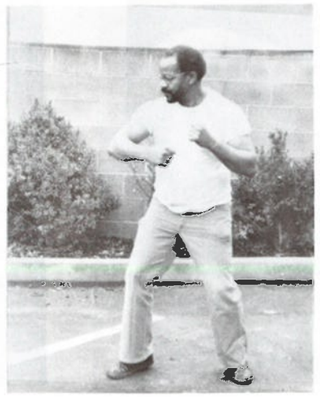






fig(63)





fig(61)

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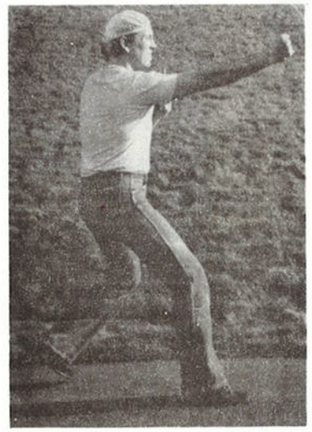

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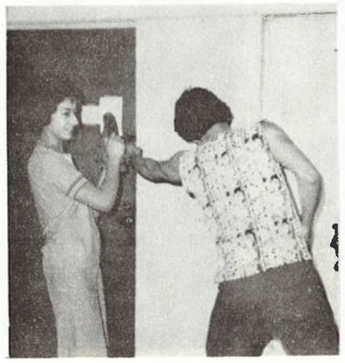
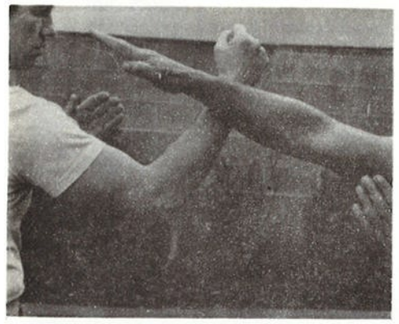
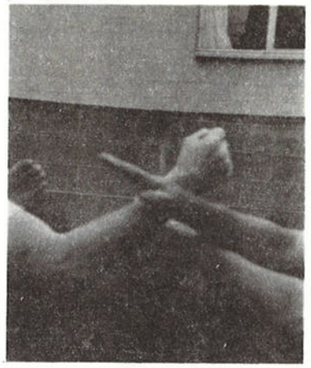


STRAIGHT PUNCHING





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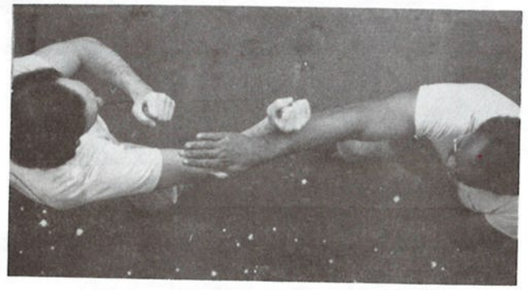

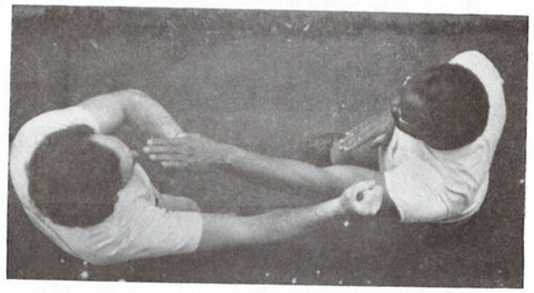

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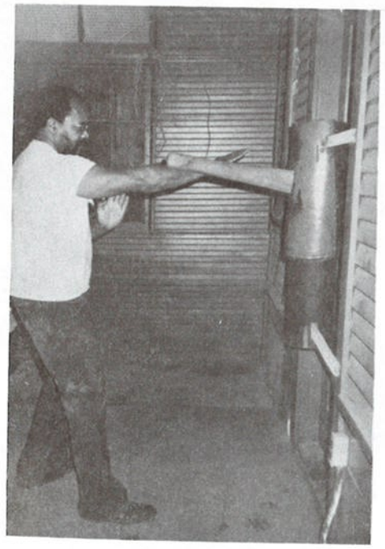

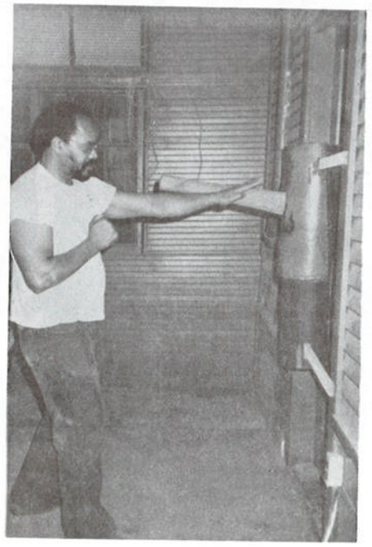

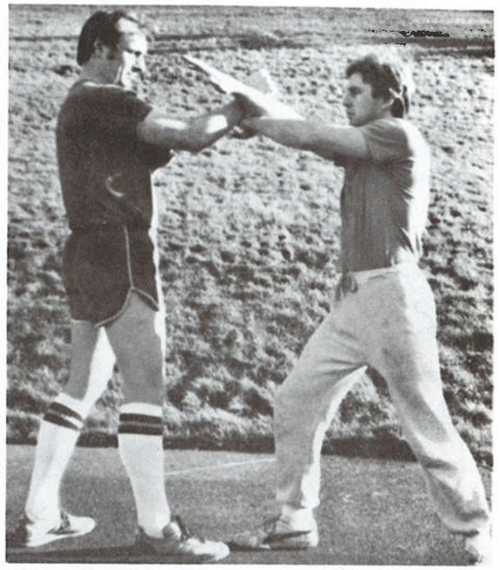

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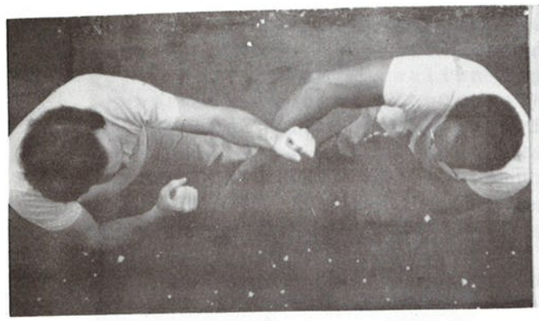
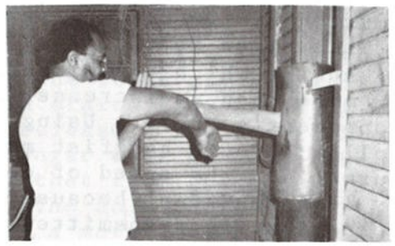
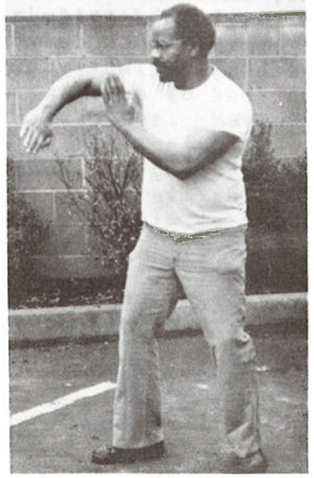
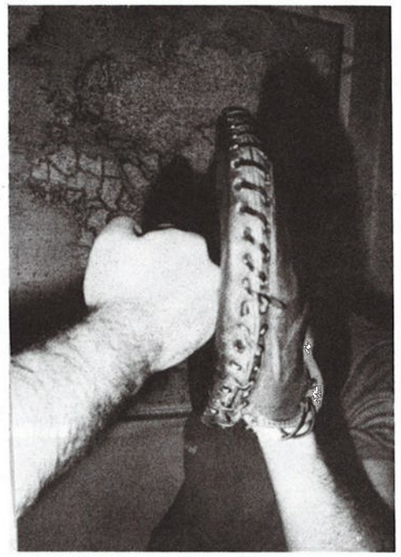






snapping backfist that traditional styles teach, but I view its effective development beyond the ability of the average person. In order to be effective the snapping backfist has to land on the target at the precise moment the target is at optimal range. A slight movement by the opponent's head either toward or away from you can foul up the move and possibly your hand if the fist is set to be tightened at a particular point and contact is made before reaching the projected target. The movement is also difficult to deliver against a moving target. The speed required to hit a moving target limits the power that can be transmitted by the average person. This often results in a feeble strike which acomplishes little more then an increase in your opponent's anger. Using the follow through backfist makes the target and the speed of delivery less important because the force that is transmitted makes it effective against a wider range of targets. The major injury to watch out for when practicing the backfist is striking the glove with the back of the hand rather than with the knuckles. Fig(64) shows the correct striking area.



fig(64)

This concludes the basic techniques that I am presenting in this text. The next book will contain more on basic and intermediate techniques, home made equipment, and the development of proper fighting attitudes. The rest of this book is concerned with my current views on martial arts.

The primary things that I try to transmit through teaching martial arts are self development, confidence, basic fighting skill, realistic thinking, and a functional approach to living. I realise that my view of what is important in the arts is purely subjective, and based on my pragmatic life experiences. I also realise that many of these views are not acceptable to others because their beliefs are the result of a different set of life experiences. It is well known that everyones life experiences are unique to them, but there are certain parellels that seem to exist between people who share the same set of needs. The need to be free of excessive fear is a prime example of what I mean. Fear is a common emotion that can be found in both the tough, hardened fighter who quickly strikes out before his opponent has a chance to land the first blow, and the ineffectual fighter who never throws a blow because of his uncertainty about its effect. Both people are reacting to the same emotion, fear, the difference is in the way that they respond. The tough guy gets his opponent before he gets him, an action which often borders on a misperception of the situation. Sometimes the tough guy precipitates combative encounters in order to gain status from punching people out, or as a form of tension release. The non-fighter doesn't react in the hope that the danger will go away. He thinks that if he doesn't fight back that the attacker will grow tired of harassing him and that the only thing that his counter aggression can bring about is a more severe beating. Somewhere between these two extremes lies the best course of action.

They system that I learned from Bruce is such an effective fighting mechanism that is is possible to develop the average person into a highly effective fighter in a short time period, nine months to a year. The difficult part of the training is getting students to adopt realistic attitudes. The name of the game from a biological standpoint is to physically survive, from a psychological perspective it is to survive with dignity. How does one best do this? The answer is by becoming aware of the life's pitfalls. One of the first things that a student has to learn, and accept, is the consequences of his actions, and that he is responsible for these actions. An example, if a person presents himself as being tough, and revels in the ego gratification that results from such actions he should be ready to accept the consequences of making himself a target. When his aggressive behavior becomes common knowledge, people around him learn to predict how he will act in physical situations. What he has done is to set himself up to be killed or maimed by anyone who is aware of his behavior. Many people respond to tough guys by shooting them or hitting them in the back of the head when their back is turned. I guess that if being tough is all that a person has going for him that it is better than nothing, but from my perspective this is a poor approach to physical and psychological survival. I want my students to be effective fighters, but I don't want them to either broadcast their ability, or use it to intimidate others, for a variety of reasons. The foremost reason being that

such actions can get them killed. If they have ever been on the receiving end of an aggressive person's actions, against which they were helpless, I want them to remember the bad feeling that accompanied being in such a position.

Martial arts like many other physical activities seems to attract many people who are more interested in the paraphernalia that surround the arts, than the actual arts. They take great pride in wearing symbols that express to the world who they are and what they do. I guess that a case could be made for such displays if the activity is something that can't get you in trouble. Wearing a boxing, wrestling, or martial arts jacket merely alerts potential opponents to the fact that you know something. A more realistic approach to survival in todays world is to have the knowledge and not broadcast the fact to others. If you do have a confrontation with someone they are facing an unkown factor in terms of how you will respond to an attack, something that should be to your advantage in a fighting situation. This is the way that eastern martial arts were used in the past, when their usage often meant the difference between life and death. Only the most skillful fighters could tell an armed opponent that they were going to attack and disarm or kill him. Today such actions would not be in the best interest of survival, particularly in light of the vast number of people who carry guns and knives.

One philosopical construct that I try to develop in students is a parallel between martial arts and daily living. The sensitivity to movement and pressure that comes from stickinghands practice is the major vehicle for this parallel construct. The subtle pressures, deflections, and correct defensive angles that make up sticking can be used as a type of trial and error learning experiment. Sticking teaches you that there is a right time for various approaches and that the use of an incorrect approach at the wrong time most often results in disaster, or at the very least a complication of the problem. There is a time to push forward with strength (when the other person is in a weak position). A time to respond to strength with weakness (using deflection to alter the angle of a force that is too strong to resist). A time to take the most direct approach to the target, and a time to take an indirect approach to the target. The latter situation arises when a weak puncher is dealing with a tough opponent, who is not seriously affected by his light punches. If the weak puncher has to open himself up to deliver a blow that won't take the opponent out, and might in fact give the opponent an opportunity to counter, he is better off not to exploit the opening, because his strike will not prevent the counter blow from landing. This leads directly into a need to know your skill limitation, and to develop all of your moves to the maximum power level that you can generate. This is why it is so important to develop good basic skills before attempting to go onto more advanced techniques. Unfortunately advanced, and complex are words that get people in trouble both in and out of the martial arts. If things are said to be advanced

or complex they are instantly thought to be more effective, and therefore more desirable. The truth is that very few people can effectively deal with complexity in a functional way. They get caught up in a circle within a circle game, where complexity becomes the goal rather than the mastery of a skill.

This seems like an excellent place to stop. More to come in Non-Classical Gung Fu, book two.

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NON-CLASSICAL GUNG FU

by bruce lee's
first student
jesse glover